

***** 3-DIGIT 908
BI GEE4EM740M099 90 04 0277
MAR21 921 03
MONTY GREENLY
APT A
3740 ELM
LONG BEACH, CA 90807



FOLLOWS PAGE 44

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 8, 1992

EMI Group To Drop Third Of Artist Roster

BY MELINDA NEWMAN

NEW YORK—EMI Records Group North America is in the midst of trimming its artist roster by at least a third. Additionally, the group will release almost 50% fewer albums in 1992 than it did in 1991.

EMI Records Group was formed last December when EMI Records USA, Chrysalis Records, and SBK Records merged. Up to 140 staffers were subsequently let go (Billboard, Dec. 14).

EMI Records Group chairman and CEO Charles Koppelman says approximately 20 acts are being let go in this first round of cuts, which began in early January.

Other sources have indicated that the roster would be cut from 105 acts to about 50. However, Koppelman says that the combined roster of the three la-
(Continued on page 82)

3 Digital Audio Services Bud On Cable Systems

BY PHYLLIS STARK

NEW YORK—Three digital cable audio services have recently added a number of U.S. markets and are already eyeing international expansion. Although their subscription bases are still small, more and more cable systems are picking them up, and the feisty, hi-tech newcomers are marketing themselves as alternatives to both commercial radio and CDs.

While all three services—Digital Music Express (DMX), Digital Cable Radio, and Digital Planet—
(Continued on page 66)

Is WEA Backing Off From Eco-Pak? Shift In Emphasis Signals Waning Support

BY PAUL VERNA

NEW YORK—Almost one year after the WEA Corp. introduced the Eco-Pak, hailing it as the cure-all to the industry's CD packaging ills, the distributor appears to be tempering its support for the revolutionary paper-board package.

Although WEA president Henry Droz insists the company still favors the Eco-Pak, one industry source says WEA is "probably going to bail" on the package. Another source concurs, adding that "the support just isn't there for it." A third source says, "There's no doubt in my mind that WEA's having second thoughts about the Eco-Pak."

Rumors have been circulating for some time that WEA might be mod-

erating its once unflinching endorsement of the Eco-Pak, which was developed by the Warner Music Group's packaging subsidiary, Ivy Hill. Those rumors were fueled in recent weeks

by the news of WEA's participation in a study of Sony Music's new, all-plastic variant of the jewel box, which is being tested in select retail outlets,
(Continued on page 83)

Capitol Lengthens A&R Arm With Five Production Deals

BY CHRIS MORRIS

LOS ANGELES—Seeking to lengthen its A&R reach, Capitol Records has signed production deals with five autonomous imprints that will independently sign acts to be marketed and promoted by Capitol.

The five labels pacting with Capitol—four of which are new—include the following:

- Rough Trade Records, the revamped, London-based independent label founded by Geoff Travis.
- World Domination Records, a
(Continued on page 83)

Uni, P'Gram Gain In '91 Chart Analysis

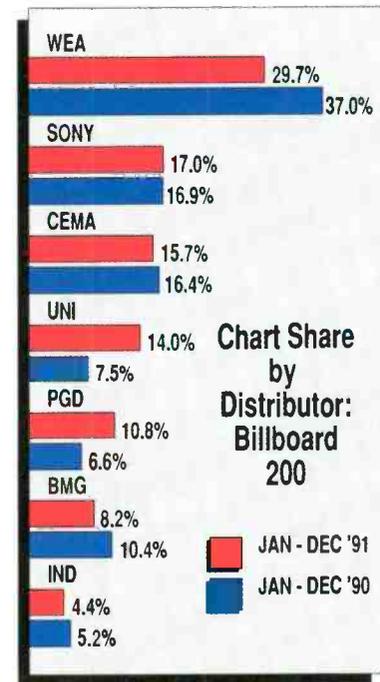
BY ED CHRISTMAN

NEW YORK—While WEA, Sony Music Distribution, and CEMA continued to ride high among distributors on The Billboard 200, both Uni Distribution and PolyGram Group Distribution made significant chart-share gains during 1991.

Uni, which added Geffen to the fold in 1991, almost doubled its share of The Billboard 200 to 14%, while PGD, enjoying a full year of distributing A&M and Island, picked up more than four percentage points to close at a 10.8% chart share.

Among labels, Columbia once again beat back the competition to hold onto first place among distributing labels on The Billboard 200. It also extended its reign to the R&B albums chart, which it topped by garnering a 10.1% share in 1991.

The chart-share figures are based on Billboard's exclusive point system used in its year-end charts. An explanation of the methodology appears



on page 16.

Although it continued to suffer chart-share erosion, WEA's 29.7% share of The Billboard 200 in 1991 reconfirmed its pre-eminence on that chart. In 1989, WEA held the top spot with a whopping 40.4% share; the following year it had a 37% piece of the pie. But along the way Island and Geffen changed ownership—and distributors.

Uni exploded to a 14% share of The Billboard 200, gaining 13.8% of the chart in the first half of 1991 and a 14.3% share in the last six months. Some of Uni's gain came thanks to MCA's acquisition of Geffen, which contributed 4.8% to Uni's 1991 total.

On the other hand, Uni's share included Motown for the nine months or so it distributed the label in 1991. Motown will not contribute to Uni in 1992—thanks to its defection to PolyGram.

Sony maintained the 17% or so chart share that it has been generat-
(Continued on page 16)

Blues Master Willie Dixon Dead At 76

BY THOM DUFFY

NEW YORK—Willie Dixon, a major force in American blues as a songwriter, producer/arranger, and player, died of heart failure Jan. 29 in Los Angeles. He was 76.

For Chess Records in the '50s, Dixon wrote a remarkable string of songs that formed the massive influential core of the Chicago
(Continued on page 79)

GLOBAL MUSIC PULSE

David Byrne A Fan Of Finland's Varttina

PAGE 34

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
THE BILLBOARD 200	
★ ROPIN' THE WIND	GARTH BROOKS (LIBERTY)
HOT R&B SINGLES	
★ STAY	JODECI (UPTOWN)
TOP R&B ALBUMS	
★ KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
HOT COUNTRY SINGLES	
★ A JUKEBOX WITH A COUNTRY SONG	DOUG STONE (EPIC)
TOP COUNTRY ALBUMS	
★ ROPIN' THE WIND	GARTH BROOKS (LIBERTY)
HOT DANCE CLUB PLAY	
★ A DEEPER LOVE	CLIVILLES & COLE (COLUMBIA)
HOT DANCE SALES	
★ BLACK OR WHITE	MICHAEL JACKSON (EPIC)
TOP VIDEO SALES	
★ FANTASIA	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ TERMINATOR 2: JUDGMENT DAY	(LIVE HOME VIDEO)

SOCIAL DISTORTION

SOMEWHERE BETWEEN HEAVEN AND HELL

SOCIAL DISTORTION JOURNEYS TO REALITY'S EDGE. "SOMEWHERE BETWEEN HEAVEN AND HELL," 47978
THE UNCOMPROMISING FOLLOW-UP TO THEIR SELF-TITLED DEBUT EPIC ALBUM. FEATURING "BAD LUCK," "COLD FEELINGS," "BORN TO LOSE," "WHEN SHE BEGINS," AND "SOMETIMES I DO."

ALBUM IN-STORE FEBRUARY 11.

Produced and Mixed by Dave Jerden. Management: Jim Guerinot/Larry Weintraub for Rebel Waltz Management. Epic Reg. U.S. Pat. & Tm. Off. Marca Registrada. ® is a trademark of Sony Music Entertainment Inc. © 1992 Sony Music Entertainment Inc.



THE SKY'S THE LIMIT.

"A stirring, brilliantly balanced album."

--Houston Chronicle

"Pure style and grace."--New York Post

"It may be Vaughan's best album, period."

--Boston Globe

"Not just original, but eternal."--Details

"Vaughan left a legacy worthy of his heroes."

--People

"So good, it's spooky."

--San Antonio Express-News

"Vaughan at his inventive best. A must."

--Los Angeles Times

"Remarkably fresh and inventive."

--Newsday

"****--It could well be his best."

--Rolling Stone

STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

"The Sky Is Crying"
47390
Platinum.

Compiled and produced by Jimmie Vaughan



Editor in Chief: TIMOTHY WHITE

■ EDITORIAL

Managing Editor: KEN SCHLAGER
Deputy Editor: Irv Lichtman
Senior News Editor: Ken Terry
Director of Spotlights: Jock Baird
Bureau Chiefs: Craig Rosen (L.A.), Bill Holland (Washington)
Art Director: Jeff Nisbet
Senior Copy Editor: Marilyn Gillen
Copy Editor: Catherine Applefeld
Radio: Sean Ross, Senior Ed. (N.Y.); Phyllis Stark, Assoc. Ed. (N.Y.)
Talent: Thom Duffy, Editor (N.Y.); Chris Morris, Associate Editor (L.A.)
R&B Music: Janine McAdams, Editor (N.Y.)
Country Music/Nashville: Edward Morris, Editor; Debbie Holley, Asst. Editor
Dance Music: Larry Flick, Editor (N.Y.)
Home Video: Paul Sweeting, Editor (N.Y.)
Home Entertainment: Jim McCullough, Editor (L.A.)
Marketing: Earl Paige, Editor (L.A.); Paul Verna, Associate Editor (N.Y.)
Retail: Ed Christman, Editor (N.Y.)
Music Video: Melinda Newman, Editor (N.Y.)
Technology/Pro Audio: Susan Nunziata, Editor (N.Y.)
Media: Chris Morris, Editor (L.A.)
Latin Music: John Lannert (Miami)
Music Research/Analysis: Paul Grein, Editor (L.A.)
Reporter: Deborah Russell (L.A.)
Editorial Assistants: Trudi Miller (N.Y.); Karen O'Connor (N.Y.); Rochelle Levy (L.A.)
Contributors: Jim Bessman, Lisa Collins, Bob Darden, Is Horowitz, Don Jeffrey, Larry LeBlanc, Jeff Levenson, Moira McCormick

■ INTERNATIONAL

International Editor-In-Chief: ADAM WHITE
European News Editor: Jeff Clark-Meads
Chief European Correspondent: Mike Hennessey
Special Issues Editor: Peter Jones (London)

■ CHARTS & RESEARCH

Director of Charts: MICHAEL ELLIS
Associate Director/Retail Research: Geoff Mayfield (L.A.)
Associate Director/Special Markets: Terri Rossi
Associate Director/Country: Lynn Shults (Nashville)
Research Supervisor: Roger Fitton
Chart Managers: Anthony Colombo (Album Rock), Ricardo Companioni (Dance), Michael Ellis (Hot 100), Suzanne Baptiste (Rap/Jazz/Gospel), Steven Graybow (Adult Contemporary), John Lannert (Latin), Eric Lowenhar (Adult Alternative/Classical), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200), Terri Rossi (R&B), Marc Zubatkin (Video)
Chart Production Manager: Michael Cusson
Assistant Chart Production Manager: Paul Page
Assistant Research Supervisor: Silvio Pietrolungo
Administrative Assistant: Steven Graybow
Chart Surveyor: David Runco

■ MARKETING & SALES

Associate Publisher/Mktg. & Sales: GENE SMITH
National Advertising Director: Jim Beloff
Director of Advertisements: Gene Sculatti (L.A.)
Promotion Director: Elissa Tomasetti
Promotion Art Director: Tom Senif
Advertising Services Manager: Michele Jacangelo
N.Y.: Ken Karp, Andy Myers, Norm Berkowitz, Perry Cassidy, Deborah Carrara, Maureen Ryan
Classified (N.Y.): Jeff Serrette
L.A.: Jodie LeVitus, Jon Guynn, Marv Fisher, Melinda Bell
Nashville: Lee Ann Pack, Desi Smith
U.K.: Patricia A. Rod
Europe: Christine Chinetti
Tokyo: Bill Hersey, Aki Kaneko
Milan: Lidia Bonguardo, 011-0362-58-44-24
Sydney: Mike Lewis, 011-612-319-6995
Canada: Norm Berkowitz, 212-536-5016

■ PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Advertising Production Coordinator: Lydia Mikulko
Systems Manager: James B. Dellert
Composition Technician: Marc Giaquinto
Editorial Production Manager: Terrence C. Sanders
Assistant Editorial Production Manager: Drew Wheeler
Directories Production Manager: Len Durham

■ ADMINISTRATION

Director of Licensing/Special Projects: Georgina Challis
VP & Executive Editorial Director: Lee Zito
Divisional Controller: Peter Philipps
Directories Publisher: Ron Willman
Director of Database Services: Raymond H. Heitzman
Distribution Director: Edward Skiba
Circulation Manager: Jeanne Jamin
European Circulation Manager: Sue Dowman (London)
Group Sales Administrator: Carlton Posey
Circulation Assistant: Adam Waldman
Special Projects Coordinator: Melissa Subatch
Billing: Debbie Liptzer
Assistant to the Publisher: Mercy Cintron

PUBLISHER: HOWARD LANDER

■ BPI COMMUNICATIONS

President & Chief Executive Officer: GERALD S. HOBBS
Vice Chairman & Chief Operating Officer: Arthur F. Kingsbury
Executive Vice Presidents: John Babcock Jr., Martin R. Feely
Sr. Vice Presidents: Paul Curran, Robert J. Dowling, Ann Haire, Howard Lander, Rosalee Lovett
Vice Presidents: Georgina Challis, Glenn Heffernan, Theo Roos
Chairman Emeritus: W.D. Littleford

■ BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-929-2486	Washington, D.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nash., TN 37203 615-321-4290 fax 615-327-1575
Los Angeles 9107 Wilshire Blvd. Beverly Hills, CA 90210 310-273-7040 telex 66-4969 fax 310-859-5302	Tokyo Hersey-Shiga Int'l. 402 Utsunomiya Bldg. 6-19-16 Jimgumae Shibuya-ku, Tokyo 150 011-81-3-498-4641 fax 011-81-3-3499-5905	London 3rd Floor 23 Ridgmount St. London WC1E 7AH 71-323-6686 Fax: 71-323-2314 71-323-2316

Japan May Nix Resale Price Maintenance Music, Video Trade Groups Oppose Proposal

■ BY STEVE McCLURE

TOKYO—A formal decision by Japan's Fair Trade Commission to abolish resale price maintenance (RPM) on prerecorded music, home video, and other goods could come this spring. The system has been in place for almost 40 years.

An advisory body to the FTC last year backed the abolition of RPM (Billboard, Aug. 3). Having conducted a study and held public hearings, the FTC reportedly now favors scrapping the system, except for books. Nihon Keizai Shimbun, Japan's influential financial daily newspaper, says full price liberalization will be introduced in spring 1993.

Trade associations representing Japanese recording companies and home video suppliers oppose such abolition. For example, the Recording Industry Assn. of Japan

is now lobbying a committee set up by parliamentary representatives of the governing Liberal Democratic Party to look into the situation.

A clause in Japan's anti-monopoly law allows manufacturers to set the resale prices of intangible property such as copyright-related and patented goods. Retailers adhere to these prices, and there is little or no discounting. The system applies only to Japanese-manufactured products; imports can be and are discounted at retail.

Despite the press reports, the FTC says it has not reached a decision. "I cannot tell you when we will make an official announcement," says a commission spokesman, "since there are many problems that still have to be dealt with."

One such problem is the anti-monopoly-law clause relating to copyright goods. According to a Sankei Shimbun newspaper report, however, the FTC is banking on another clause in the law that says that, when

(Continued on page 82)

Infinity Stock Sale Raises \$100 Million

■ BY DON JEFFREY

NEW YORK—In the first public offering of stock by a music-related company in 1992, Infinity Broadcasting Corp., the operator of 17 radio stations, has sold 6.128 million shares for \$17.50 each.

The net proceeds—estimated at \$100 million—will be used in part to acquire WFAN, the sports talk AM station in New York, for approximately \$70 million from Emmis Broadcasting. And, about \$10 million from the stock sale will go toward working capital for the acquired station.

Infinity will also use about \$15 million of the proceeds to reduce debt incurred when

(Continued on page 82)

Buyout To Fuel Expansion By U.K.'s Pickwick Group

LONDON—Pickwick Group PLC, a market leader in the U.K. low-price music and video market, is aiming to extend its successful techniques across continental Europe via a buyout by Technicolor parent Carlton Communications.

Pickwick executive chairman Ivor Schlosberg says Pickwick Europe intends to inject substantial resources into its affiliates in France, Germany, and Scandinavia and is likely to set up its own operations in Italy and Spain.

Carlton Communications, which has video-duplication plants in the U.S., U.K., and the Netherlands and has recently acquired the weekday London independent TV franchise, has offered to pay \$121 million for the Pickwick group. Pickwick management is recommending the offer to shareholders.

Schlosberg says the buyout is attractive because Pickwick works in a niche not occupied in continental Europe. Carlton's

cash injection would allow Pickwick to fully exploit the continental equivalent of its U.K. powerbase: selling low-price product through nontraditional outlets.

Schlosberg adds that Carlton is enthusiastic about the liaison because of Pickwick's pan-European video distribution network. He says this is the perfect channel for the video versions of Carlton's TV and film productions.

He comments, "On the video side, we believe the market is polarizing into two camps: Hollywood studios and TV studios. I don't believe that we will ever again get a family blockbuster like 'Robin Hood' going to rental; it will go straight to sell-through."

If the deal is approved by Pickwick's shareholders, Schlosberg says the existing Pickwick management will remain in place. He anticipates he will report to Carlton's group managing director.

JEFF CLARK-MEADS

THIS WEEK IN BILLBOARD

NEW KIDS FOUNDER SUED

A former producer for New Kids On The Block has filed a breach-of-contract suit against the group's founder. He also alleges group members contributed no more than 20% of their albums' vocals. Larry Katz has the story. **Page 6**

CARRERAS' CAREER IN HIGH GEAR

One third of the enormously popular "three tenors," Jose Carreras has a full slate of new projects planned, including pop undertakings and (drum roll) a reteaming with those other two tenors, Pavarotti and Domingo. Susan Elliott reports. **Page 10**

A MUSICALS WISH LIST

Video stores may be packed with product—but there are a few notable absences, says Irv Lichtman, who offers a roundup of some classic musicals that deserve attention. **Page 14**

THIS IS MELLENCAMP COUNTRY

R.O.C.K. in the U.S.A.? Not this time. John Mellencamp is taking a country turn with the soundtrack to his upcoming film, "Falling From Grace." Jim Bessman talks with him about the movie and its music. **Page 24**

GARTH ROPES 6 NARM NOMINATIONS

The National Assn. of Recording Merchandisers has announced the nominees for its 1991 Best Seller Awards, and country sensation Garth Brooks leads the list. **Page 37**

MUSIC

Album Reviews	44
Artists & Music	6
Between The Bullets	83
The Billboard Bulletin	84
Boxscore	12
Canada	36
Chart Beat	84
Classical/Keeping Score	30
Clip List	32
Commentary	5
Country	24
Dance Trax	23
Executive Turntable	8
Global Music Pulse	34
Gospel Lectern	29
Grass Route	39
Hits Of The World	35
Hot 100 Singles Spotlight	73
In The Spirit	28
International	33
Jazz/Blue Notes	30
Latin Notas	31
Lifelines	60
Medialine	63
Music Video	32
Popular Uprisings	80
Power Playlists	70
Pro Audio	57
R&B	17
Radio	64
Retail	37
Rossi's Rhythm Section	19
Single Reviews	72
Studio Action	58
Update	60
Vox Jox	71

HOME VIDEO

Box Office	55
Health And Fitness	56
Top Kid Video	55
Recreational Sports	56
Store Monitor	46
Video Rentals	46
Video Sales	47

MUSIC CHARTS

Top Albums	
The Billboard 200	76
Contemporary Christian	29
Country	25
Gospel	28
Heatseekers	80
Latin	31
Modern Rock Tracks	68
New Age	40
R&B	20
Rock Tracks	68
World Music	40
Hot Singles	
Adult Contemporary	65
Country	27
Dance	22
Hot 100	74
R&B	18
R&B Singles Action	19
Rap	21
Top 40 Radio Monitor	82
Top POS Singles Sales	73
CLASSIFIED/ REAL ESTATE	61

©Copyright 1992 by BPI Communications. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by BPI Communications, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$209.00. Continental Europe £183. Billboard, Quadrant Subscription Service Ltd., Perrywood Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office. Japan ¥108,000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Subscriber Services and Information: Billboard, P.O. Box 2011, Marion, OH 43305-2011. 1-800-669-1002.

NRM Selling 20 Stores To W.H. Smith

BY ED CHRISTMAN
and JEFF CLARK-MEADS

NEW YORK—In a deal that could pull National Record Mart back from the brink of a financial Waterloo, the Pittsburgh-based chain will sell 20 stores to W.H. Smith for about \$10 million.

The deal, expected to close by the end of February, will leave NRM with 100 stores while boosting Philadelphia-based Wee Three, the U.S. arm of British retailing giant W.H. Smith, to 106 stores.

At a press conference in London, Smith managing director Sir Malcolm Field said his company was able to "cherry-pick" some of NRM's most attractive stores.

Field said his company was paying \$9.5 million for the stores and an additional amount for their inventory. Retail observers suggest that payment for inventory should put the final price above \$10 million.

The NRM stores that Wee Three will buy are in New York, Pennsylvania, Virginia, Maryland, New Jersey, and Connecticut. Within 90 days after the close of the deal, the NRM stores will begin using Wee Three's logos.

The NRM stores "are in areas that currently border our operations,"

says Wee Three president Peter Bamford. "It continues our growth in the geographic areas that we are currently operating in."

Smith's goal is to have 200 stores in the Northeast. Once that number has been reached, Field said, the company will consider expanding into another region of the country.

other region of the country.

"The U.S. is a huge market and we should be there," he says. "We are establishing ourselves and making a huge investment. Before long, our [U.S.] operation will be able to finance its own growth."

As for NRM, some suggest its financial difficulties stem from Bill Teitelbaum's leveraged buyout of the chain. Since acquiring the chain in 1986 for what is believed to be about \$10 million, Teitelbaum has concentrated on paying off the institutional bondholders who financed the buyout. As a result, the company has experienced intermittent cash-flow squeezes over the past 18 months, often resulting in large payables due to suppliers and an overtaxed revolving loan facility.

Teitelbaum, NRM's chairman, CEO, and president, says the impending deal with Smith will put his company on sound financial footing. "We

Smith Gets OK For Virgin Retail U.K. Buy

LONDON—The British government's Office of Fair Trading has approved W.H. Smith's acquisition of 50% of Virgin Retail U.K. Smith, which operates major record retail chains in the U.K. and the U.S., also announced the purchase of 20 stores from the Pittsburgh-based NRM web (see story, above).

In the U.K., the Office of Fair Trading has decided not to refer Smith's proposed acquisition of 50%

of Virgin Retail to the Monopolies and Mergers Commission. The merger, due to be finalized at the end of last week, will give the combined operation about 30% of the British recorded-music market.

Smith managing director Sir Malcolm Field acknowledges that, so far, the group's three music retailing brands—W.H. Smith, Our Price Music, and Virgin—have negotiat-

(Continued on page 83)

Sony Music Names Matsuo To Head Label In Japan

TOKYO—Sony Music Entertainment (Japan) has named Shugo Matsuo as the company's new president, replacing Toshio Ozawa, who was appointed to the new post of chairman.

Matsuo, 53, joined Sony Corp. in 1961, and in 1983 was named president of CBS/Sony Group, the joint venture that Sony later bought out. In 1987 Matsuo became president of Sony Creative Products Co., and in 1990 he was appointed VP of SME.

There has been some speculation that Ozawa's appointment to the chairmanship was due to the disastrous showing by Sony Music stock on the Tokyo Stock Exchange following the issue's launch in late November, but analysts point out that Ozawa had already served as president for 10 years.

The 18 million-share issue, representing 29% of SME's equity, raised

122 billion yen (\$945 million). However, the stock's value fell, partly due to poor first-half results by parent company Sony Corp.

SME (Japan) is this country's biggest record company, with an estimated 18.3% of the market on a shipment basis. In the fiscal year ended March 31, 1991, it had a pretax profit of 9.2 billion yen (\$67.5 million) on overall sales of 83.8 billion yen (\$615 million). For the fiscal year ending March 31, 1992, the company's sales are estimated at 86.3 billion yen (\$668 million) and pretax profit at 7.3 billion yen (\$56 million).

In other SME appointments, executive director Hiroshi Inagaki became a VP; executive director Shigeo Maruyama was also named as a VP; managing director Yoshiyuki Isomura was appointed executive director; and director Ryokichi Kunugi became managing director. STEVE McCLURE



MATSUO



Share The Dream. BMI president/CEO Frances Preston, center, the first female recipient of the T.J. Martell Humanitarian of the Year Award, announces that the theme of this year's leukemia, cancer, and AIDS research fund-raiser will be "Share the Dream." Shown with Preston at the T.J. Martell kickoff luncheon at 21 in New York, from left, are Dr. James F. Holland, head of the research team at the T.J. Martell Laboratories at Mt. Sinai Medical Center; Charles Koppelman, CEO of EMI Records Group North America and last year's T.J. Martell Humanitarian; Floyd Glinert, executive VP, Shorewood Packaging; and Tony Martell, founder of the T.J. Martell Foundation.

Congress Prepares To Tackle Music, Vid Issues Audio Home Recording Act Expected To Top Agenda

BY BILL HOLLAND

WASHINGTON, D.C.—Now that the Congress has reconvened, the music and video industries expect legislative action or at least arm-wrestling on several important pending proposals and issues this session.

At the top of the list is the Audio Home Recording Act, already scheduled for hearing in the House Intellectual Property Subcommittee Feb. 19. The Senate version of the bill, S. 1623, has been passed out of committee and awaits a floor vote, probably after the House hearing.

The Senate bill was passed by the full Judiciary Committee Nov. 21 and by the Copyright Subcommittee Oct. 29. The original House hearing was rescheduled for this session.

If passed, the bill will open the way for the introduction of a consumer digital audio recorder equipped with anti-multiple-copying systems. The hardware makers have agreed to pay a small royalty to copyright owners

to compensate for home taping.

The House version, introduced by Jack Brooks, D-Texas, chairman of the House Judiciary Committee, and William Hughes, D-N.J., chairman of the Intellectual Property Subcommittee, had 58 co-sponsors as of December; 21 of them are on the 35-member Judiciary Committee, which will receive the bill if it is passed out of subcommittee. Sixteen more are on the Energy and Commerce Committee, whose members are familiar with issues dealing with intellectual property and trade.

The Senate version was introduced by Sen. Dennis DeConcini, D-Ariz., the chairman of the Copyright Subcommittee. That bill already has 33 co-sponsors, including six on the 14-seat Judiciary Committee and 10 on the Commerce Committee.

The legislation is the result of a compromise worked out last year by the industries involved and shows a greater chance of passage

than any home-taping legislation ever introduced in Congress.

In another copyright-related issue, the Recording Industry Assn. of America's plans to introduce a performance rights bill—which would enable labels and artists to receive royalties from airplay of records—founded or at least slowed to a crawl last session. However, RIAA officials—who said early last year that such a bill would be introduced by April 1991—note they are continuing to outline the language and strategy for the bill's introduction.

Hilary Rosen, VP of government affairs for the RIAA, says the progress on performance rights has slowed down because the RIAA has been "putting in the time to getting the home-taping bill passed" and dealing with important international trade issues.

The National Assn. of Broadcasters, which strongly opposes perfor-

(Continued on page 60)

Move Over Jane, Here Comes The Barbie Workout

BY PAUL SWEETING

NEW YORK—Buena Vista Home Video has inked a deal with toy giant Mattel to bring America's favorite doll, Barbie, to video.

"Dance! Workout With Barbie" will debut April 10 at \$19.99. Pre-book is March 10. The tape and the tie-in will be unveiled at a press conference during Toy Fair in New York April 10.

The new program, which features a combination of live-action and stop-action animation by Claymation creator Will Vinton, actually marks Barbie's second stint on cassette. In 1988, Hi-Tops Home Video, a division of Media Home Entertainment, marketed an animated Barbie series, also under license from Mattel.

As part of the cross-marketing planned by Buena Vista and Mattel, inserts promoting the new program will be placed in 6 million Barbie doll boxes in March.

Though decades old, the total Barbie franchise (including doll sales and licensed merchandise) represents an \$800 million a year business. Roughly 95% of girls in the U.S. between ages 3 and 10 own at least one Barbie doll, and 700 million dolls have been sold worldwide to date.

"Workout With Barbie" inserts

(Continued on page 81)

Disney's First Quarter Shows Animated Leap

NEW YORK—With the record-breaking home video version of "Fantasia" leading the way, the Walt Disney Co. reports big leaps in its entertainment division's profits and revenues in the first quarter.

Besides the success of "Fantasia" as a sell-through title, Disney's box-office hit "Beauty And The Beast" helped boost entertainment profits 81.4% to \$166.8 million from \$91.9 million last year. Entertainment revenues climbed 49.3% to \$965.8 million from \$646.4 million.

Those big gains for Disney were reflected in its stock price, which soared \$9 a share to a record-high \$141.50 on the New York Stock Exchange the day after the results were announced. The company's earnings were higher than analysts had projected.

Dennis Forst, senior VP and analyst at Sutro & Co., terms the quarter "terrific" for Disney. He says, "The entertainment business was expected to be good, but the magnitude of the gain came as somewhat of a surprise."

Forst estimates operating income from "Fantasia" alone amounted to "well over \$100 million and may be approaching \$150 million." "Fantasia" is said to be

(Continued on page 81)

New Billboard Column Explores Children's Market

NEW YORK—This week Billboard introduces Child's Play, a new column covering the children's music and home video business (see page 41).

The new biweekly feature is written by Moira McCormick, Billboard's Chicago-based Midwest correspondent. The column will alternate between the Retail and Home Video sections—with the focus of each column tailored accordingly.

The new feature demonstrates Billboard's continuing commitment to providing the best coverage of all segments of the music and home video industries.

Commentary

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Contributions should be submitted to Commentary Editor Ken Terry, Billboard, 1515 Broadway, New York, N.Y. 10036.

'NEW AGE' TERM IS DETRIMENT Need Different Handle To Promote Sales

BY GARY L. CHAPPELL

Today, in the mainstream music industry, we are faced with a serious problem: The term "new age" has developed a negative connotation in society and is now generally associated with crystals, reincarnation, and the harmonic convergence. It has become the "in" ingredient in the social recipe for humor and the "out" cast in social trends. It is now the trite way to describe the eccentric boundaries of a period of social change. And, unfortunately, it is not the section of the record store in which mainstream consumers think they are going to find great music.

In order to solve this problem, we must recognize one crucial truth: The music is not a fad, but the name used to describe it is.

Do we still care about what we eat, what companies we choose to support, what happens to our planet, and what music we choose to listen to? I say yes; now more than ever. Will artists like George Winston, Ray Lynch, Yanni, and Ottmar Liebert continue to sell in a section of a store with a different header card? Of course they will. In fact, I believe their sales would be stronger than ever.

The new age label originally emerged because some music of this type was sold in the alternative market, including bookstores, gift shops, and art galleries. Because this alternative market was connected to the new age movement, the term was also applied to the music, but it has no meaning musically. Even then, artists conveniently lumped into this category ranged from solo piano to traditional Celtic harp to powerful, synthesized orchestrations. Today, the acts grouped under the new age rubric are more diverse than ever.

What is the alternative to the name "new age"? I believe it is "adult alternative," and here are a few reasons why:

- Most record labels, because of the negative connotation of the term "new age" and its lack of musical meaning, choose not to associate themselves with it. This causes a downward-spiraling loss of support within the industry, including fewer advertising dollars and less editorial space.

- Boasting artists as diverse as those mentioned above, adult alternative music is certainly more attractive to a growing adult audience; by definition, it is an alternative to pop/rock.

- Radio has never embraced the term "new age," and the music industry trade publications that support this music have chosen other terms, including progressive adult contemporary, new adult contemporary, and adult alternative.

- Billboard has named its chart for this music adult alternative, with subsections for new age and world music.

- Retailers could include new categories of music in an adult alternative section, including world music and environmental music (both of which are growing segments in the industry).

- Retailers, distributors, labels, and artists are losing sales because consumers have a deroga-



'The music is not a fad, but the name used to describe it is'

Gary L. Chappell is VP of sales and marketing for Real Records, an adult alternative label based in Sausalito, Calif.

tory association with the term "new age." However, this association is related more to a fading lifestyle trend than with a dislike for the diverse range of contemporary music found under the heading.

The key to starting this movement is the changing of the header

cards at the retail level. I realize this is not a task to be taken lightly, but from my conversations with retail buyers, most have experienced a drop in the numbers of consumers seen browsing in the new age section of their stores. Meanwhile, many retailers are trying to decide what to do with world music and environmental music, and all could benefit from increased sales.

If even one major retail chain would step out, the results would quickly offset the initial cost of the switchover, and others would soon follow. Labels would certainly be willing to spend more cooperative advertising dollars on a sales promotion that would attract more people. And consumers nationwide would feel comfortable browsing in a section of their local record store that contains some spectacular music.

VOICES CARRY

This is another in an occasional series of articles by Billboard readers outside the entertainment industry.

I am the music buyer of the industry's dreams. I'm a professional in my late 30s, and I have the disposable income to buy lots of CDs. I keep current on breaking music, but over the years my tastes have broadened, and now I buy jazz and classical discs, too. I am the guy at whom you're throwing all those pricey boxed sets, and yes, I'll buy another Jimi Hendrix box!

But there's a lot about your business that bugs me. For instance, why do CDs cost so much? It can't be manufacturing costs. Billboard has reported that CDs cost about a dollar each to manufacture. I don't understand how they can retail for five or six dollars more than a cassette copy of the same music. The price differential should be no greater than the difference between the manufacturing costs of the two carriers.

The high price of CDs keeps many of my friends out of the CD market, and it encourages home taping. Why not lower your artificially high prices and bring these

folks into the tent?

High CD prices also discourage me from taking a risk on an unknown act. In the days of the LP, I might have picked up something, or a few somethings, on spec. But no more—not at \$12 or \$13 a throw. I've been stiffed often enough on established acts, thank you. If that debut CD by The Next Big Thing were \$5.99 or \$6.99, I might pick it up. But at your price, I won't. Yet you'll sit around waiting that home taping is killing the business, when in fact it's your own avarice.

I won't buy a CD in a DigiTrak pack, or any other cardboard replacement for the good old jewel box. It's true that some consumers (the ones not brain-dead from MTV) object to the longbox on ecological grounds, but no one I know objects to the jewel box. Why not just sell it by itself? It's the retailers who want something that is 6 inches by 12 inches to fit in their old LP bins, not the consumer. I understand Tower Records refused to stock U2's new release in the jewel box alone, preferring to foist the DigiTrak upon us. Wake up, [Tower president] Russ [Solomon]! I'll buy that one at another store.

It is great to see catalog product reappear on CD, but let's do a good job! I've got a couple of discs that sound as if they were "digitally remastered" from a cassette hot off the dashboard of a label intern's Beemer. For some Bad Audio Dynamite, listen to the Band's "Anthology, Volume 1" or "The Mamas And The Papas' Greatest Hits."

The debuts of the digital compact cassette and the mini disc are at hand, and I have mixed feelings. I'd be glad to make the step to digital recording at home. But you can dine on my drawers before I'll support a royalty on blank media. The music industry has been after this Money For Nothing for years. Finally, the hardware and software makers have agreed: Let's tax! It's not surprising, since today, the hardware manufacturers are the software companies. Sony Music supports MD? PolyGram supports DCC? Golly, what cooperation!

Once these new configurations (or at least the one that survives, because they both won't) are established, I expect to see the demise of the analog cassette, and with it the end of the low-priced carrier. These new items will end up being priced at—you guessed it—CD prices! That's the real reason to kill the analog cassette, isn't it? So you can reissue all that catalog on the new formats at higher prices.

So, ladies and gentlemen, is all this best for the long-term growth of the music industry? Or are you in the last of the high times before the Really Big Crash?

Bob Comiskey
Natick, Mass.

LETTERS

CONSIDER OTHER OPTIONS

Just when I thought the major labels were going to give us small, independent music retailers a break by helping to edge out record clubs, now comes the news they are trying direct sales to the consumer (Billboard, Jan. 18). If they are truly "reacting to the graying of America and the decline of music sales," they should consider other options.

First, they should quit raising prices. Led Zeppelin's "Symbols" (or "Four," as most customers call it) used to be a WEA "Super Saver," but now it is at full retail price. Cassette singles and maxi-cassettes are going sky-high in wholesale costs, thus making customers pay more—if they buy it at all.

If music sales have declined, one could also blame home duplicating. Many times when ringing up a sale, I hear remarks such as, "You need to get a blank if I'm going to make you a copy," or, "I'll make you a copy if you pay for half of this."

While I'm on my soapbox, let me also blame those "counterfeit" or "bootleg" tapes sold at flea markets and trade-days for slumping retail sales. Although they are supposed to be illegal, I know of three places within 60-100 miles from my stores that continue to sell these tapes, usually at \$3.99 each or three for \$10. I wish I could buy legitimate tapes from my dealers that cheap! I've complained to authorities, but nothing has been done.

So, record companies, while you may consider us only a "mom-and-pop" operation, we're still "family," so treat us with respect.

DEAD WRITERS' DEFENSE

Being a songwriter, I've often encountered various interpretations of my songs both on a musical and a lyrical basis. It is rare, however, that I experience what I heard on the current Rickie Lee Jones album, "Pop Pop." Although a singer has a right to interpret as he or she feels, a rewrite of a lyric to its detriment is, I believe, totally inexcusable.

"I Won't Grow Up" from "Peter Pan" is one of the most exquisitely written songs from the Broadway stage. Moose Charlap came up with a soaring melody, while Carolyn Leigh was meticulous with her lyric. The last verse reads: "'Cause growing up is awfuller/than all the awful things that ever were. I'll never grow, never grow up, never grow up, no sir!" Jones decided she would not sing that; her rewrite goes like this: "'Cause growing up's awfuller than/all the awful things that ever been. I won't grow up, won't grow up, won't grow up again." Suddenly, all of Leigh's careful crafting is thrown away for a series of words that no longer rhyme and have wrong accents. Not only that, but Charlap's beautiful melody is also tragically altered.

It would be nice if these writers could speak up, but they are deceased, and the publishers are too afraid of the backlash from the record companies if they spoke up. Besides, everyone gets paid anyway, and isn't that what the music

business is all about?

Brian Gari
New York

BUY 12-INCHERS CORRECTLY

I am amused by the reaction of stores that are threatening not to stock 12-inch singles if that format becomes nonreturnable.

As the Northwest's primary retail source of 12-inch singles since the first one was pressed, this store has had to stock virtually every title to reach Billboard's weekly dance charts, and to bring in many other titles in the format that would be of interest to individuals with more esoteric tastes. Nevertheless, we've sold 99% of what we've ordered, and it has been years since we've returned one. I've hardly ever considered sending anything back for any reason other than a defect or a misshipment.

The point of our business is to be moving product through to the consumer, not to be worrying about how we're going to get it back to the distributor.

Gary Del Mastro
Owner, Platters
Seattle

REPEAT WHEN NECESSARY

... And the Grammy for '91's "Most Screwed Artist" goes to—Martha Wash!

Either the Grammy people haven't learned, or they simply don't give a damn. Otherwise, one of the new nominees for best new artist wouldn't be Milli Vanilli Music Factory.

Tony Moor
Jersey City, N.J.

Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

Vince Gill Grabs 8 TNN Nominations Shelton, Jackson, Brooks Also Fare Well

BY EDWARD MORRIS

NASHVILLE—Vince Gill pulled down an astounding eight nominations to lead all other contenders for honors in the TNN Music City News Awards poll. Ricky Van Shelton and Alan Jackson each copped six nominations, while superstar Garth Brooks ended up with five. The annual awards will be presented June 8 in a live broadcast from the Grand Ole Opry House here.

Final winners in 13 categories will be determined by votes from viewers of The Nashville Network and subscribers to "Music City News," a monthly country music fan magazine.

Absent from the list of nominees, which were announced Jan. 30 in a press conference televised on TNN,

were Randy Travis, Clint Black, the Kentucky Headhunters, and Shenandoah, acts that have routinely been finalists at other country award presentations. Surprising also—or, at least, ironic—is the fact that Brooks' video for "The Thunder Rolls" is in the running for video of the year, even though TNN refused to program it (because of its violent scenes) when it was released last spring.

Most of the nominees for the major awards are male performers. In fact, there are no women finalists in the top entertainer, vocal group, single, or album-of-the-year categories.

Here is the complete list of nominees:

Entertainer of the year: Garth Brooks, Vince Gill, Alan Jackson, Ricky Van Shelton, George Strait.

Male artist of the year: Garth

Brooks, Vince Gill, Alan Jackson, Ricky Van Shelton, George Strait.

Female artist of the year: Patty Loveless, Reba McEntire, Lorrie Morgan, Tanya Tucker, Trisha Yearwood.

Star of tomorrow: Mark Chesnutt, Joe Diffie, Doug Stone, Travis Tritt, Trisha Yearwood.

Comedian of the year: Andy Andrews, the Geezinslaw Brothers, Steve Hall & Shotgun Red, Ray Stevens, Williams & Ree.

Instrumentalist of the year: Chet Atkins, Vince Gill, Mark O'Connor, Ricky Skaggs, Mike Snider.

Gospel group of the year: the Cathedrals, the Chuck Wagon Gang, the Cumberland Boys, the Fox Brothers, J.D. Sumner & the Stamps.

Vocal group of the year: Alabama, (Continued on page 79)

Former New Kids Collaborator Charges Lip-Syncing In Suit

BY LARRY KATZ

BOSTON—A Univ. of Massachusetts music instructor has leveled charges of extensive lip-syncing against teen superstars New Kids On The Block in a suit he filed here against the group's producer, Maurice Starr.

In the suit, filed Jan. 24 in Suffolk Superior Court, Greg McPherson, composer, arranger, and part-time teacher at the university, asks for \$12 million in damages from Starr and New Kids manager Dick Scott. McPherson says he was not paid for his work on the soundtracks to the New Kids' "Hangin' Tough Live" video for CBS and "Magic Summer" commercial for Coca-Cola.

McPherson told members of the press that the New Kids sang only 20% of the vocals on their albums and that the real singers are Starr (whose real name is Larry Johnson) and his brother Michael Johnson, leader of the Jonzun Crew.

Calling the New Kids "puppets," McPherson further claimed that the New Kids lip-sync to prerecorded tapes at concerts.

Representatives of the group, now on tour in Australia, said the New Kids had no comment.

But Starr denied McPherson's assertions in a press conference at his recently remodeled Roxbury studio, the House of Hits.

"All of the vocals... in the begin- (Continued on page 81)

Priority Rolls Out New Label For Hard-Rock/Metal Titles

BY CRAIG ROSEN

LOS ANGELES—Leading independent rap label Priority Records is expanding into hard rock and heavy metal territory with the formation of Priority Rocks.

The new imprint is based in Los Angeles and is headed by managing director Charles Pavlosky. Priority Rocks' first signings are guitarist Maestro Alex Gregory and Los Angeles-based rock act Slammin' Gladys. Gregory's "Paganini's Last Stand" will be released in late February, with Slammin' Gladys' self-titled debut following in early March.

Pavlosky was named to direct the new label by Priority president Bryan Turner, following the signing of both acts. According to Pavlosky, Turner was impressed with the work he did on another independent hard rock project, Skrapp Mettle's "Sensitive," released on the Par label. Pavlosky wrote and produced the album, which was able to garner airplay on hard rock radio stations around the country, despite only modest sales.

According to Pavlosky, the new label will have a small roster in order to give greater attention to its developing acts. The label's releases will be distributed through Priority's hybrid system, which combines independent and CEMA distribution.

Priority has made a name for itself with controversial, platinum-selling rap acts such as N.W.A and Ice Cube. Priority Rocks acts will have a different approach. "These are not outlaw gangster street bands," Pavlosky says.

"One thing that will remain intact with the street-level approach is our attitude about marketing and promotion," he adds. "It will be totally outlaw and renegade."

Aside from Pavlosky and an assistant, Priority has not hired any addi-

tional staff for the rock imprint. For the most part, Priority's existing staff will work on Priority Rocks releases. Additional publicity and promotion will be hired out on an "as-needed basis," Pavlosky says.

Although no collaborations between Priority rap acts and Priority Rocks signings are in the works, Pavlosky says "the door is always open for that."

Both of Priority Rocks' initial releases have connections to established rock acts. Warrant's Jani Lane serves as executive producer on the Slammin' Gladys debut. The band also shares management with Warrant, and has tentative plans to tour with that act. Gregory's album features current Jethro Tull drummer Doane Perry, and there is talk of the guitarist landing the opening slot on the next Tull concert trek.



Tap Attack. On a recent visit to Billboard's Los Angeles office, the members of Spinal Tap are shocked to find that they are not at No. 1 on The Billboard 200. The legendary band's MCA debut album is due out in March. Shown, from left, are David St. Hubbins, Derek Smalls, and Nigel Tufnel.

Vet Promoter Russo Sells Gemini To Rival Don Law Is Now Only Major Player In New England

BY GREG REIBMAN

BOSTON—In a move he insists was not driven by the recession, veteran concert promoter Frank J. Russo has sold Rhode Island-based Gemini Concerts Inc. to his longtime rival, Boston-based promoter Don Law.

Russo's decision to bow out of the concert business after 18 years further shrinks the universe of regional music promoters and (with the exception of Metropolitan Entertainment's involvement in Connecticut) leaves Law as the only major concert promoter in New England.

The terms of the Gemini sale, effective Feb. 1, were not released. However, no real estate or ongoing

agreements with venues are believed to be included in the arrangement.

Russo is not, however, abandoning the music business. He plans to continue operating Starline Creations, a 2-year-old costume-jewelry business that holds licensing agreements with 214 performers, including Hammer, AC/DC, New Kids On The Block, and Rod Stewart. In addition, Russo will serve as a consultant with the Don Law Co. and is not ruling out future involvement in national tour promotion.

Russo admits Gemini's business was off dramatically last year, but insists his decision to sell Gemini was based on his desire to devote more time to Starline and his family.

"There is no question that 1991 was not a good year," Russo says. "But I was in my third decade and I've been through bad years before. The economy did not have anything to do with this... This is purely a decision based on the goals of my life."

Russo, 45, says he was partially motivated by the recent deaths of "two very close friends," promoter Bill Graham and Providence, R.I., lawyer Harris Gershon, who died last year from Lou Gehrig's disease at the age of 46. "That's when I started thinking seriously about this," Russo says.

Doug Borg, VP of the Don Law Co., calls the sale "a positive one because it means that the market will (Continued on page 81)

New Payola Case Returns Spotlight To Indie Promo

BY JANINE McADAMS

NEW YORK—The recent indictment of independent record promoter Gregory Johnson on charges of tax evasion and payola (Billboard, Feb. 1) is causing some label record promotion executives to reconsider the role of indie promoters in their promotion strategy.

Johnson, 39, is charged with making cash payments to the former music director of WVEE (V103) Atlanta in exchange for adds for Mikki Bleu's "Knocks Me Off My Feet" (EMI), Mica Paris' "Breathe Life Into Me" (Island), and Michel'le's "No More Lies" (Ruthless/Atco) between August 1989 and February 1990. Even more serious are charges that he filed false federal income tax returns between 1983 and 1988 and falsified a currency transaction report with a phony Social Security number.

If convicted, Johnson could be jailed for a maximum of 31 years and fined \$1.8 million. Johnson's attorney, David Jones, says his client will plead not guilty to the charges.

Urban contemporary WVEE, the top-rated station in Atlanta, refuses to name the former employee involved. But sources within the industry confirm it was Ken Diamond, who resigned his post at the station in September 1990, though reportedly not in connection with these charges. Diamond is not being charged in the indictments.

According to WVEE GM Rick Mack, "There is no indication that the promoter influenced V103's music selection." Mack adds that the station periodically has employees sign affidavits attesting they are operating within the rules of the company, and that the current music director was (Continued on page 79)

PHENOMINATIONAL PERFORMANCES

NATALIE COLE

RECORD OF THE YEAR "UNFORGETTABLE" DAVID FOSTER, PRODUCER
ALBUM OF THE YEAR "UNFORGETTABLE" ANDRE FISCHER, DAVID FOSTER + TOMMY LIPUMA, ALBUM PRODUCERS
SONG OF THE YEAR "UNFORGETTABLE" IRVINE GORDON, SONGWRITER
BEST TRADITIONAL POP PERFORMANCE "UNFORGETTABLE" NATALIE COLE, NAT KING COLE
BEST JAZZ VOCA. PERFORMANCE "LONG FOLK" MLDN GHE TRACKER + SARFIELD-VARIOUS ARTISTS
BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALS "A MEDLEY OF FOR SENTIMENTAL REASONS/TENDERLY" JOHNNY FANDEL, ARRANGER
AUTUMN LEAVES "PARTY PAICH, ARRANGER "NATURE BOY" MICHEL LEGRAND, ARRANGER "UNFORGETTABLE" JOHNNY FANDEL, ARRANGER
BEST ENGINEERED ALBUM "UNFORGETTABLE" AL SCHMITT, WOODY WOODRUFF + ARMIN STENER, ENGINEERS

CORIGLIANO: SYMPHONY No. 1

DANIEL BARENBOIM CONDUCTING CHICAGO SYMPHONIC ORCHESTRA
BEST CLASSICAL ALBUM JAMES MALLINSON + JOHN CORIGLIANO, ALBUM PRODUCERS
BEST ORCHESTRAL PERFORMANCE
BEST CONTEMPORARY COMPOSITION JOHN CORIGLIANO, COMPOSER
BEST ENGINEERED RECORDING, CLASSICAL LAWRENCE RUCK, ENGINEER ERATO/ELEKTRA INTERNATIONAL CLASSICS

METALLICA

BEST METAL PERFORMANCE METALLICA
BEST ROCK SONG "ENTER SANDMAN" JAMES HETFIELD, LARS ULRICH AND KIRK HAMMETT, SONGWRITERS

LISA FISCHER

BEST R+B VOCAL PERFORMANCE FEMALE "HOW CAN I EASE THE PAIN" NARADA MICHAEL WALDEN, LISA FISCHER, SONGWRITERS
BEST RHYTHM+BLUES SONG "HOW CAN I EASE THE PAIN" NARADA MICHAEL WALDEN, LISA FISCHER, SONGWRITERS

DAVID SANBORN

BEST JAZZ INSTRUMENTAL SOLO "ANOTHER HAND" HEINZ HOLLBEGER, DAVID SANBORN
BEST JAZZ INSTRUMENTAL PERFORMANCE GROUP "ANOTHER HAND" HEINZ HOLLBEGER, DAVID SANBORN

ELLIOT CARTER: PIERRE BOULEZ CONDUCTING

ENSEMBLE INTERCONTEMPORAIN: HEINZ HOLLBEGER, ELLIOT CARTER
BEST CONTEMPORARY COMPOSITION ELLIOT CARTER, COMPOSER ERATO/ELEKTRA INTERNATIONAL CLASSICS

THE CIVIL WAR

ORIGINAL SOUNDTRACK RECORDING BEST TRADITIONAL FOLK ALBUM ELEKTRA NONESUCH

DANNY GATTON

BEST ROCK INSTRUMENTAL PERFORMANCE 88 EMIRA STREET

GIPSY KINGS

BEST WORLD MUSIC ALBUM ESTE MUNDO ELEKTRA MUSICIAN

JOHNNIE JOHNSON

BEST TRADITIONAL BLUES ALBUM JOHNNIE B. BAD ELEKTRA NONESUCH AMERICAN EXPLORER SERIES

TEDDY PENDERGRASS

BEST R+B VOCAL PERFORMANCE MALE "HOW CAN YOU Mend A BROKEN HEART" ELEKTRA NONESUCH

SANFORD SYLVAN DAVID BREITMAN

BEST CLASSICAL VOCAL PERFORMANCE BELOVED THAT PILGRIMAGE ELEKTRA NONESUCH

DAWN UPSHAW

BEST CLASSICAL VOCAL PERFORMANCE THE GIRL WITH ORANGE LIPS ELEKTRA NONESUCH

Everything But The Sync At AMAs Big Winner C&C, Others Stress Real Thing

BY PAUL GREIN

LOS ANGELES—We are not Milli Vanilli. That was the unspoken but unmistakable subtext at the 19th annual American Music Awards, as performers sought to distance themselves from the discredited lip-syncing duo. The show was taped at the Shrine Auditorium here Jan. 27 and was broadcast that night on ABC-TV.

C&C Music Factory, which won five awards—more than any other act—addressed the issue head-on. “I’m deeply grateful to you all for believing in us and not falling prey to this whole lip-syncing thing, ‘cause we are not a lip-sync group,” said David Cole, who masterminds the group with Robert Clivilles. “We are for real, 100%, and Miss Zelma [Davis] here can sing.” Davis improvised a little doo-wop to prove the point.

The group, which swept the dance awards and won for favorite pop/rock group and new artist, appeared

Wash Wants Grammy Recognition For Her Alleged C&C Vocal

NEW YORK—C&C Music Factory’s Grammy nomination for best new artist has been tangled in controversy, thanks to singer Martha Wash, who has petitioned NARAS, the recording academy, to be included as a full member of the group.

The RCA recording artist claims she sang lead on C&C’s first hit single on Columbia, “Gonna Make You Sweat (Everybody Dance Now),” but was not credited. Group member Zelma Davis lip-syncs her portion of the recording used in the music video.

Wash is asking NARAS to recognize her as a full member of the act and wants to be awarded a Grammy if it is honored. She has been in litigation with C&C producers Robert Clivilles and Robert Clivilles.

(Continued on page 81)

to be reacting to a report that session singer Martha Wash, who had earlier sued the act over the uncredited use of her vocals in the hit “Gonna Make You Sweat,” is seeking to share in the group’s Grammy nomination for best new artist (see story, this page).

Though Paula Abdul did not address the “real-or-fake” issue directly, she expressed thanks to her fans for their loyalty as she accepted her second award in three years as favorite female pop/rock vocalist. Abdul’s career was threatened nine months ago when a former backup singer, Yvette Marine, filed suit alleging Marine had shared lead vocal chores on Abdul’s best-selling debut album.

Other acts performed on the show with minimal backup to emphasize that they are not simply studio creations. Boyz II Men performed an a cappella version of its smash, “It’s So Hard To Say Goodbye To Yesterday,” Color Me Badd offered a hit medley that featured doo-wop-shaded vocalizing, and Travis Tritt performed his No. 1 country ballad, “Anymore,” backed only by an acoustic guitarist.

Hammer, who hosted the three-hour telecast, won for favorite rap artist for the third year in a row. Hammer also opened and closed the show with production numbers and participated in the Award of Merit presentation to the legendary James Brown. Brown is also slated to receive a Lifetime Achievement Award on this month’s Grammy telecast.

Garth Brooks, who was unable to attend the show because of a medical emergency involving his wife, Sandy, swept the country awards. He won favorite country single for the second year in a row. But that’s nothing compared with Reba McEntire, who won favorite country female singer for the fifth straight year, or Alabama, which won favorite country duo/group for the 10th consecutive year.

Guns N’ Roses’ Slash, whose utterance of the “F” word on the live telecast two years ago led to the show being put on a one-hour tape delay,

participated in the Brown salute and accepted the band’s award as favorite heavy metal/hard rock artist. The band was also seen in a film clip performing “Yesterdays” in concert.

Natalie Cole won two awards in the adult contemporary field for her triple-platinum album “Unforgettable.”

Michael Bolton and Luther Vandross won for favorite album and male artist in pop/rock and soul/R&B, respectively. It is the third time in five years Vandross has claimed the male R&B award.

Unlike the Grammy Awards, which has just one new-artist award, the

(Continued on page 83)



Anniversary Toast. New York Mayor David Dinkins proposes a toast to members of Atlantic recording group the Modern Jazz Quartet, who played a special concert at New York’s Cafe Carlyle to celebrate their 40th anniversary. Before the group’s performance, Mayor Dinkins issued a proclamation declaring Jan. 14 “Modern Jazz Quartet Day.” The celebration coincides with the recent release of “MJQ40,” a four-CD boxed set of the group’s work. Shown, from left, are band members John Lewis and Connie Kay; Atlantic co-chairman/co-CEO Ahmet Ertegun; Mayor Dinkins; and band members Percy Heath and Milt Jackson.

Rhino Segues To WEA Via Atlantic Deal

BY CRAIG ROSEN

LOS ANGELES—Rhino Records has confirmed its long-rumored move from CEMA Distribution to WEA Distribution via Atlantic Records (Billboard, Nov. 30). Rhino will also be distributed by Warner Music International abroad, where it now has licensing deals with independents.

The most intriguing and ill-defined part of Rhino’s Atlantic deal, which goes into effect April 1, is that it gives Rhino enhanced access to titles in Atlantic’s vast catalog. Although Rhino has licensed Atlantic tracks previously for its lucrative compilations—material for which comes from many labels—it now has the run of Atlantic’s catalog in order to assemble albums that may come out on a joint Atlantic/Rhino logo.

“It’s important for us to have access to what we do best,” says Rhino president Richard Foos. “Atlantic has one of the best and richest catalogs.”

According to Foos, Rhino will have access to material recorded by early R&B acts such as the Drifters and the Coasters, but the label likely will not be able to license tracks by Led Zeppelin, the jewel of the Atlantic

catalog. “I don’t want to emphasize which artists are in and which artists are out,” Foos says. “Much of it is on a case-by-case basis.”

Since Atlantic executives declined to be interviewed for this story, it could not be determined whether the label’s deal with Rhino involves a straight licensing fee, a joint venture on albums culled from its vaults, or some other arrangement. All Foos will say on the subject is that Atlantic will benefit from “participation in the proceeds of the catalog that we will be utilizing.”

Foos adds that, contrary to industry speculation, his Santa Monica, Calif.-based label has not sacrificed any equity in the pact. “Basically Rhino Inc. is still 100% owned by the same people that owned Rhino Inc. prior to the deal,” he says.

When asked whether Rhino could do a better job reissuing Atlantic catalog titles than Atlantic itself has done, Foos responds, “Apparently they feel that is the case.”

One source says Atlantic has a mandate from corporate parent Time Warner to concentrate on the hits, and that that is why it has decided to farm out much of its catalog pro-

gram to Rhino.

In a statement, Atlantic vice chairman/CFO Melvyn R. Lewinter said Rhino has “set the standard for high-quality compilations. Their expertise is second to none in our business, and they boast a rare combination of musical knowledge, artistic sensibility, and marketing savvy.”

The alliance with Atlantic has fueled speculation that Rhino will have a harder time licensing tracks from other major labels, especially those in the CEMA family. But Wayne Watkins, director of catalog development for CEMA-distributed Capitol Records, says he expects his label’s relationship with Rhino to continue.

“From a business standpoint, it wouldn’t make much sense for us to cut them off,” he says. “Just because they are distributed by a competitor doesn’t necessarily change our relationship from an A&R point of view.” He says Capitol will continue to license material to Rhino that does not fit into the label’s own reissue plans.

Foos says, “Although we would love to maintain the excellent relations we have with all the majors, the fact is, in terms of single-artist pro-

(Continued on page 79)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bruce Tenenbaum is appointed senior VP of promotion for MCA Records in Los Angeles. He was senior VP of promotion for Impact Records.

RCA Records names Ron Urban senior VP of operations in New York and promotes Bennett Kaufman to VP of A&R, West Coast, in Los Angeles. They were, respectively, executive VP/GM for EMI Records, and senior director of A&R, West Coast, for RCA.

Ron Osher is promoted to VP of BMG Enterprises in New York. He was VP of finance for RCA Records.

David Shaw is named senior director of A&R for Columbia Records in New York. He was associate director of black A&R for Warner Bros.

Karen Colamussi is promoted to senior director of marketing for Atlantic Records in New York. She was director of merchandising.

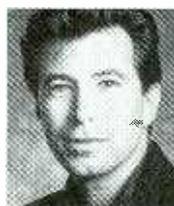
Big Beat Records, a division of the



TENENBAUM



URBAN



KAUFMAN



OSHER



SHAW



COLAMUSSI



CANTER



GREENBERG

Atlantic Recording Corp. in New York, appoints Michael Canter VP of sales, Steve Greenberg VP of A&R, and Suzanne Lewinter product/marketing director. They were, respectively, sales manager for Pearl Distribution, staff writer at WEA International, and an intern in Atlantic’s publicity department.

Dan Charnas is appointed head of the rap music division of Def American Recordings in Los Angeles. He was rap A&R promotions coordinator at Profile Records.

Perspective Records in Minneapo-

lis names Kevin Fleming VP and GM. He was VP of black music for Island Records.

Larry Davis is named national director of marketing in the R&B promotion department of A&M Records in Los Angeles. He was director of urban marketing for CEMA Distribution.

Mike Kelly is promoted to national director of rhythm and black promotion at Mercury Records in New York. He was national field director.

Dante Ross is promoted to director of A&R for Elektra Entertainment in

New York. He was an A&R representative for the company.

Susan Lietz is named manager of public relations and corporate communications for Capitol-EMI Music in Los Angeles. She was account supervisor at Rogers & Associates.

Ife’ Kiara is promoted to artist relations manager for Warner Bros. Records in Los Angeles. She was assistant artist relations manager.

Scott Burns is promoted to national album promotion director for JRS Records in Los Angeles. He was national shooter/promotion marketing

manager for the label.

I.R.S. Records in New York names Ira Derfler national accounts director. He was New York branch manager for Schwartz Brothers.

John Stewart is appointed marketing manager for the gospel music division of Word Record Group in Nashville. He was director of special services at Spectra.

PUBLISHING. Kevin Odegard is named VP of Len Freedman Music in Los Angeles. He was creative director for Filmtrax.

T H A N K S

For Giving

WARNER / REPRISE / ALLIANCE

More Nominations Than Any Other Company in Music City

And For Giving Warner Bros. More Nominations (8) Than Any Other Label In Music City

TRAVIS TRITT

"Here's A Quarter
(Call Someone Who Cares)" (Single)



BEST COUNTRY SONG

BEST COUNTRY VOCAL
PERFORMANCE, MALE

THE FORESTER SISTERS

"Men" (Single)



BEST COUNTRY PERFORMANCE BY A
DUO OR GROUP WITH VOCAL

TEXAS TORNADOS

"Zone of Our Own" (Album)



BEST COUNTRY PERFORMANCE BY A
DUO OR GROUP WITH VOCAL

MARK O'CONNOR

"The New Nashville Cats" (Album)



BEST COUNTRY INSTRUMENTAL
PERFORMANCE

TAKE 6

"He Is Christmas" (Album)



BEST JAZZ VOCAL PERFORMANCE

BELA FLECK & THE FLECKTONES

"Flight of the Cosmic Hippo" (Album)

BELA FLECK, HOWARD LEVY, VICTOR WOOTEN, ROY WOOTEN

"Blu-Bop" (Track From "Flight of the Cosmic Hippo")



BEST CONTEMPORARY
JAZZ PERFORMANCE

BEST INSTRUMENTAL COMPOSITION

MARILYN MCCOO

"The Me Nobody Knows" (Album)



BEST POP GOSPEL ALBUM

MICHAEL ENGLISH

"Michael English" (Album)



BEST POP GOSPEL ALBUM

THANKS ALSO FOR RECOGNIZING MARK O'CONNOR AND HIS ALBUM THE NEW NASHVILLE CATS IN ASSOCIATION WITH THE NOMINATION OF VINCE GILL, RICKY SKAGGS AND STEVE WARINER FOR BEST COUNTRY VOCAL COLLABORATION.

C O N G R A T U L A T I O N S

to All Our Grammy Nominees!

Jose Carreras: One Tenor With Myriad Projects

BY SUSAN ELLIOTT

NEW YORK—"It was the most incredible, the most touching moment in my life," says Spanish tenor Jose Carreras in recalling his "second debut," the comeback concert he made in 1988 before an audience of 150,000 in Barcelona.

"I had to play it very tough with myself," he continues, "otherwise I would have been too emotional." His appearance signaled the successful end of his yearlong battle against leukemia and his return to the international concert and opera scene. "I said to myself, 'OK, let's finish this in a couple of hours and then send these people home.' Otherwise I would not have been able to open my mouth."

Recently in New York to announce his first major U.S. tour since his recovery, Carreras looks as fit as ever and says he is feeling 100%. He also made known his preliminary plans as music director of the 1992 Summer Olympics in his hometown of Barcelona. But perhaps his biggest news of all was that he, Placido Domingo, and Luciano Pavarotti will do another three tenors concert, similar to the one whose recording has been sitting comfortably in the No. 1 slot of Billboard's Top Classical Albums chart for 18 months and on The Billboard 200 for as long.

"It looks like it's going to happen in Tokyo in early '94," says Carreras. "It will be a new formula, a different concert, but it will be the three of us again onstage, which I believe is what people

want. It will be televised and recorded."

In fact, it was Carreras' idea to bring the three men together for their first joint concert, recorded in July 1990 at the World Cup Soccer Matches in Rome before a live audience of 6,000 and a television viewership of 1.5 billion. Carreras

A '3 Tenors' sequel is planned, he says

did not disclose the label for the '94 event, but chances are it is London again, since Pavarotti is exclusive to that company.

Carreras' primary affiliation is with Philips Classics, though he is also actively recording for Sony Classical, Atlantic, and Deutsche Grammophon. His discography boasts more than 40 complete operas and a vast array of concert and recital discs. He has also been involved in the crossover market since 1983, when he recorded "Love Is . . ." a collection of pop ballads ("As Times Goes By," "The Way We Were"), for Philips. The following year came the platinum-selling "West Side Story" on DG, with Kiri Te Kanawa and Tatiana Troyanos, Leonard Bernstein conducting, and in '86 CBS released "South Pacific," which also featured Te Kanawa, with Jonathan Tunick leading the London Symphony.

More recent crossover efforts include an Andrew Lloyd Webber collection on WEA, with George

Martin conducting his own arrangements, and "Hollywood Golden Classics," also with Martin, about which one British critic remarked, "The material is scarcely a challenge for a voice that has just been singing Samson at the Royal Opera House."

AT ODDS WITH THE 'PURISTS'

"Some people don't like to see opera singers do anything other than opera," says Carreras to his critics. "I understand and respect this kind of purism thinking, but I don't agree with it. I think through this music you can interest audiences in more serious classical music, which is our main activity."

Whether or not one likes his pop

interpretations, Carreras is clearly committed to the genre. "I believe in this music, as much as I believe in Mozart or Verdi or Puccini. And we have examples of the past, like Enrico Caruso or John McCormack or Beniamino Gigli or, more recently, Giuseppe Di Stefano. They all sang the light music of their time. I haven't discovered anything new. I'm just following the steps of the greats."

Not surprisingly, Martin thinks Carreras is well-suited to pop material: "His voice is lighter than most [operatic tenors], which is a tremendous advantage for me, because he is able to control the very soft, gentle notes without any

(Continued on page 30)



Jose Carreras returns to the U.S. in May for a five-city concert tour. (Photo: Chuck Pulin)

Ellis Marsalis' Set Completes Columbia's Jazz-Family Tree

BY JIM MACNIE

NEW YORK—With the recent release of "Heart Of Gold," Columbia Records has cornered the market on the Marsalises. Of course, trumpeter Wynton and sax player Branford have called the label home for a decade now. But "Heart Of Gold" is a piano trio led by Ellis Marsalis, patriarch of jazz's premier clan, and it also features percussion work by the "baby" of the family, 14-year-old drummer Jason.

"I don't know why it took so

long to get us all on the same label," says the respected New Orleans pianist. "Maybe it's because I don't get to New York with any consistency; [Sony Music] might not have known who I was."

That sounds like a joke; all things Marsalis should be easily recognized within the business by this time. But the self-effacing, scholarly Ellis isn't kidding. "Unless you're young and therefore an investment, most labels look for a track record, like the one Miles had with Prestige before he went with

(Continued on page 14)

Pop Goes The Global Music Scene As MIDEM Provides A Stage For The Universal Language

A WIDER WORLD than ever was represented at Cannes' Palais des Festivals during MIDEM '92. So, inevitably, there was more talk than ever at this multinational marketplace of music as a universal language.

It's an old phrase. But it begs a new question: How long will English-speaking artists dominate the pop conversation?

The influence around the world of American pop, in particular, has been undeniable for decades. During the Beat's journey to MIDEM and a subsequent sojourn in Paris, it was still striking, however, to see "Down With O.P.P." stickers plastered along Cannes' beachfront Boulevard de la Croisette, or to watch Parisian kids break-dancing in the twilight, on the hilltop plaza of the Palais de Chaillot overlooking the Eiffel Tower, as a boombox blasted out Prince tunes.

You can hear more American and English pop on top 40 radio over morning croissants in a Paris cafe than you do European pop during a month of casual listening in New York. Of course, the prevalence of English as a second language in Europe and elsewhere has much to do with the domination of pop from the English-speaking markets. The economic pre-eminence of the United States for half a century hasn't hurt either.

That, of course, is changing.

As the European Community begins to outrank the U.S. as a potential market, the increasing influence of its member nations—their record industry executives, their A&R strategies, their artists—on the global pop scene seems only a matter of time. It is true that some Euro-pop offerings in the past have caused U.S. listeners to flinch and unfairly label all rock and pop from the Continent as a pale imitation.

"He sings in English and sounds like Phil Collins," goes the old A&R pitch recalled by one executive at MIDEM. "They're very disappointed when we say, 'Leave us alone.'"

That is no longer the case. And it seems foolish for the U.S. and U.K. labels not to draw even more from the rosters of their international counterparts.

Thus, global talent was very much in evidence at MIDEM this year—in the entry-way display heralding BMG France's Patrick Bruel, currently top 20 on the Music & Media European Top 100; in the opening-night triple bill of Spain's Manzanita, Victor Abundancia Y Los Coyotes, and Luz Casal; in the infectious West African grooves of Senegal's Salif Keita, and much, much more.

As always, dance music demolished cultural boundaries as Sweden's Army Of Lovers, France's MC So-laar, Germany's Nina Hagen, the States' Gang Starr, and others shared a rap-dance bill taped at MIDEM for "Yo! MTV Raps."

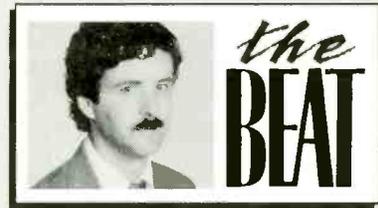
Does the U.S. market, with its resistance to non-English-speaking artists, risk being isolated from this rich new musical world order? There are small but promising signs it will not, such as the last year's U.S. chart debut of Italy's Zucchero (albeit, in a duet with Britain's Paul Young), the U.S. launches, previously noted here, of Italy's Eros Ramazzotti by Arista and France's Patricia Kaas by Columbia. Several of the acts at MIDEM already have U.S. deals; others should.

Stateside, consider how Gloria Estefan stayed in touch with her Latin-American audience amid massive mainstream success. It bodes well for Gloria and Emilio

Secada, who gave a powerhouse pop vocal performance during the EMI Publishing showcase at MIDEM, previewing his upcoming SBK debut. Or look at the multi-platinum acclaim for Paul Simon's Afro-Brazilian-rooted album "The Rhythm Of The Saints" or Polydor's laudable new deal with Carlos Santana—who gave us great world beat before the business knew what to call it.

All of it suggests a remarkable decade ahead for global pop, one in which U.S. record companies and fans may well be open to what music's universal language has to say—in a tongue and a style other than their own.

NOTES AND QUOTES: Roxette's touring equipment was en route to the U.S. when EMI U.S. chief Charles Koppelman asked the group to play at MIDEM. The duo came anyway, turning in a brief but beautiful acoustic set. It should be a permanent part of their show . . . Ronnie Hawkins, headlining the Canada Rocks Cannes showcase with ageless rockabilly, says he's talking about doing a track with the Band on its upcoming album, and possibly joining it on tour . . . With its headlining set for the BMG showcase, Level 42 previewed its upcoming debut on RCA in the U.S., "Guaranteed," due Feb. 25 . . . Several U.S. indie labels at MIDEM remarked on the presence of new companies and radio programmers from the newly independent republics of Croatia and Slovenia. Some asked politely to get on U.S. promotional mailing lists—certainly a little-expected consequence of the breakup of the Soviet bloc.



by Thom Duffy

SHURE®

The microphones the professionals stand behind.

THE SOUND OF THE PROFESSIONALS® ... WORLDWIDE

Michael Brecker

**THURS
DAY
NIGHT
CONCERTS**

**EXCLUSIVELY
ON
PAY-PER-VIEW
CABLE T.V.!**

PRESENTS

MONSTERS OF RAP

FEATURING

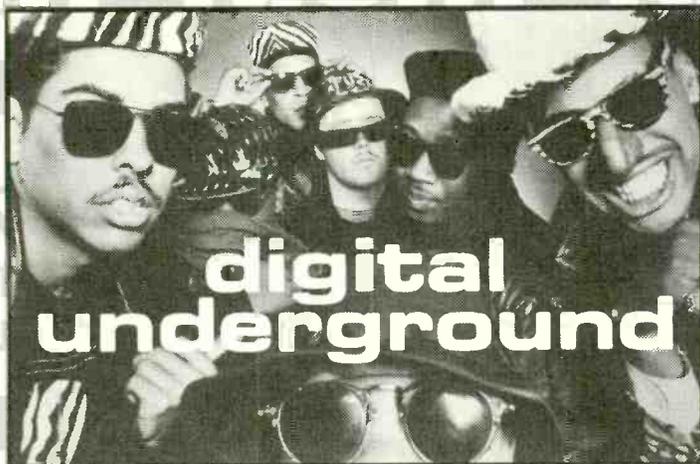


Photo-Victor Hall

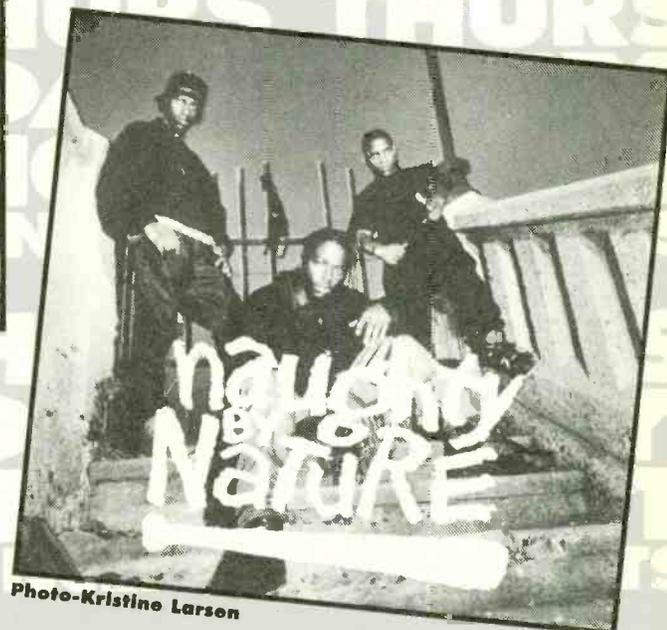


Photo-Kristine Larson

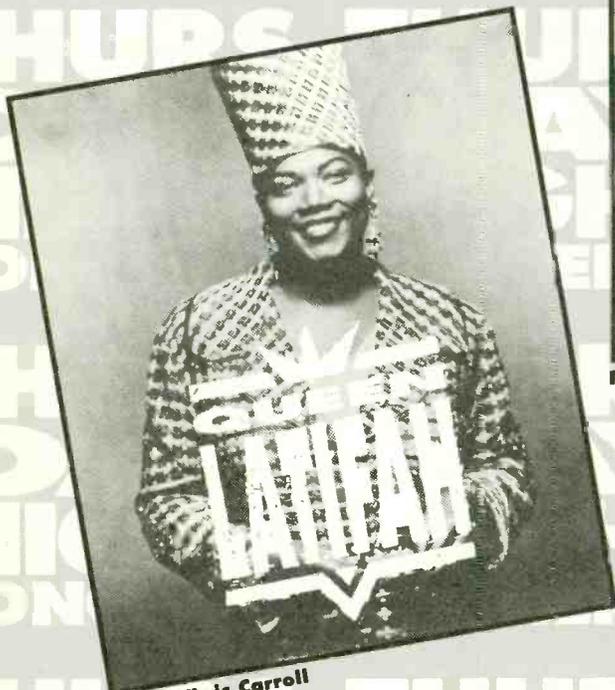


Photo-Chris Carroll

**DEBUTING
FEBRUARY 13TH,
20TH AND 27TH**

**AMERICA'S ONLY FULL LENGTH
TELEVISION CONCERT SERIES,
IT'S ON EVERY THURSDAY NIGHT
AND IT'S AVAILABLE ONLY ON
PAY-PER-VIEW CABLE T.V.!**

**FOR FURTHER INFORMATION CONTACT
ROBERT MEYROWITZ, MICHAEL ABRAMSON OR MICHAEL PILLOT AT:
TEL: 212-371-6850 FAX: 212-888-8650**



© 1991 THC.



ARTISTS IN CONCERT

DIZZY GILLESPIE

The Blue Note, New York

YOU COULD PLACE on one bandstand the number of musicians who transcend the music they make. Precious few possess the intangibles needed to rise beyond art, to exceed their own creations. Dizzy Gillespie happens to be one of them.

Dizzy is observing his 75th year with a series of celebration performances that will take him around the world and back. He has launched what his handlers are calling the "Diamond Jubilee Tour" with an unprecedented, monthlong

residence at the Blue Note. During each week of his stay, Dizzy fronted a different group configuration designed to highlight the various stages of his career. One recent turn, the "Live At The Royal Festival Hall" album from Dizzy Gillespie and the United Nation Orchestra on Enya Records, earned his ensemble a Grammy nomination in January.

This Jan. 9 set during week one found him alongside some bebop contemporaries—saxophonists James Moody and Jimmy Heath, trombonist Slide Hampton, pianist Kenny Barron, bassist Bob Cranshaw, and drummer Elvin Jones. Together, they played standard bop tunes—"Birk's Works," "Bebop," "Groovin' High"—once regarded as jazz's cutting edge (45 years ago, when Dizzy and Charlie Parker spearheaded the bop movement), but now considered decidedly mainstream.

The group was raggedy yet jubilant, its members carrying on with the zest and boyish enthusiasm of reunited football old-timers. Dizzy would tear off a solo, toss it to Moody, who passed deep to Heath, who flea-flickered to Hampton. Easy. These guys were digging the action, happy to be tripping over one another on the same stage. So what if Dizzy's intonation got lost

along the way? If a few clams posing as radiant pronouncements from on high crept into his solos? Fumbles are a part of the game.

In the end, this night wasn't really about music. It was about love. Dizzy equals love. Pure and simple.

JEFF LEVENSON

JOHN MELLENCAMP

The Omni, Atlanta

JOHN MELLENCAMP MIGHT have been off the road for four years before the start of his "Whenever We Wanted" tour earlier this month. Yet even at this second showed on a planned 150-date world tour, Mellencamp and his band showed no signs of rustiness.

With the exception of some undermixing of guitarist Mike Wanchic's opening strains on "Rain On The Scarecrow," production standards were also remarkably tight for the tour's second night. Stagewise, this was a typical Mellencamp presentation, with an avant-garde painting backdrop the only prop that even remotely approached frillery.

The sold-out Jan. 8 show at Atlanta's Omni revealed no surprises and few changes from Mellencamp's earlier tours, aside from the addition to the band of former Joe Ely band guitarist Dave Grissom and backup singer Jenny Douglas McRae.

Counting a 20-minute intermission, the show lasted nearly three hours. Selections from Mellencamp's current Mercury Records album, "Whenever We Wanted," were liberally interspersed with time-honored chestnuts such as "Paper In Fire," "Lonely Old Night," and "Small Town." Mellencamp's newer songs, such as "Get A Leg Up," "They're So Tough," and the newly released single "Love And Happiness," were greeted with more enthusiasm than new material from other richly catalogued artists.

As with previous Mellencamp concerts, this show was fast-paced and moved quickly despite its length. From the thundering skins of nonpareil drummer Kenny Aronoff to the saxlike lines of fiddler Lisa Germano, Mellencamp's superb backup band provided much of this propulsion. From a musical standpoint, this is a group that has defined a fairly limited technical vista and has mastered it while staying within these limits.

As for Mellencamp himself, much of his stage delivery could be classified as schtick. He is an energetic, self-effacing performer and excellent songwriter with a knack for crisp, cutting lyrics—but has always been lacking in mystical charisma or stage-dominating athleticism. The Hoosier more than makes up for it, though, with his uncanny knowledge of how to work a crowd.

Such time-honored strategies as turning the microphone toward the crowd for sing-alongs on the choruses of "Hurts So Good" and "Jack And Diane" have worked hundreds of times before. With his loyal, partying minions going along, Mellencamp is shrewd enough not to tamper with the formula.

RUSSELL SHAW

PALE DIVINE

Kennedy's, St. Louis

THE PACKED, all-ages show here Dec. 20 may have brought Pale Divine "home for the holidays," but the riveting performance from this St. Louis alternative rock quartet left little room for nostalgia.

Sure, by the end of the 90-minute-plus minute set, Pale Divine had done a half-assed rip though "Jingle Bells" and the band's traditional less-than-serious set of pseudo-covers—including a jazz take on "My Generation" and a soul/swing "Can't Explain."

But new material drove the set.

Opening with "Universe," the freshest music from the band's Atlantic debut, "Straight To Goodbye," Pale Divine moved immediately into new songs "What You Don't Know" and "All I Am" before get-

ting to the local favorite about being signed and becoming rock stars, "Couldn't Happen to You." Front man Michael Shaerer's dramatic vocal delivery and the churning, passionate guitar frenetics of Richard Fortus gave a fresh feel to material familiar to this hometown crowd, as the band into the new video release "My Addiction" and other debut tracks: "Cigarette," "The Fog," and "Sorrow."

Relying on the consistent throb and propulsion of drummer Greg Miller and bassist Dan Angenend, the band recalled its roots on "Body Fall," from its earliest indie cassette, and showcased the multiple vocals of its instrumentalists on "Up The Downstairs." Two of the new songs, "Had A Girl" and "Nothing Turns Me On," reveal Pale Divine's move into a more aggressive, hardcore direction but the hometown audience members were used to the band's heavier live sound. And they responded strongly to the satisfying noise of "Flow My Tears." Pale Divine closed the night with its own single "Something About Me," sandwiched between its near-notorious, darkly psychedelic covers of "Paint It Black" and "Hush."

BRIAN Q. NEWCOMB

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$70.00 1000 - \$95.00

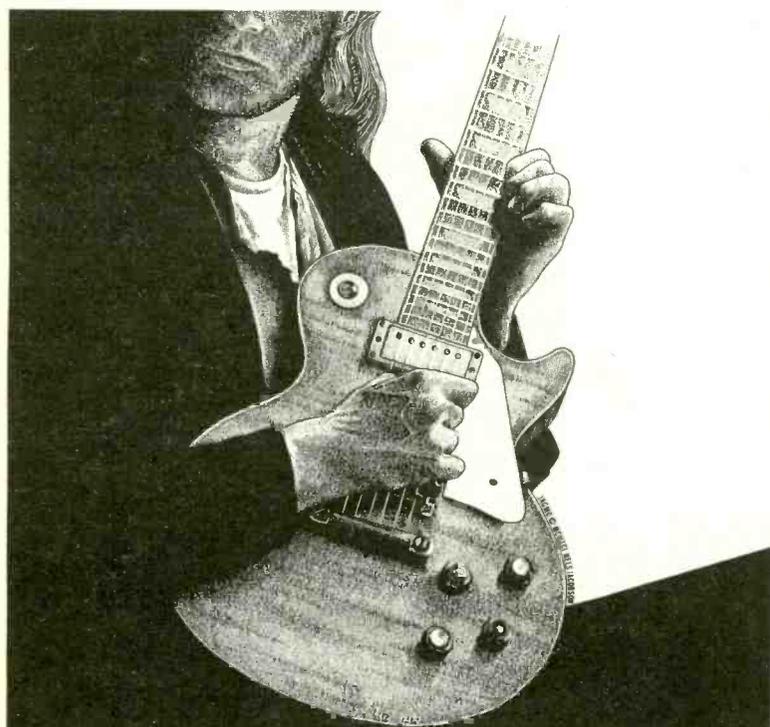
COLOR
1000 - \$396.00

Above Prices Include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

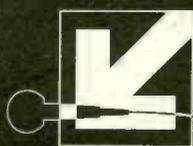
Send For Catalog & Samples

ABC PICTURES
1867 E. Florida, Dept. BB
Springfield, MO 65803
(417) 869-9433 or 869-3456



SXSW '92

south by southwest music and media conference



March 11-15, 1992 Hyatt Regency Austin, Texas

\$155 Registration deadline, February 21, 1992.
\$195 Walk Up Registration through March 15, 1992.
For information, write SXSW,
Box 4999, Austin TX 78765 (512/467-7979)

THE AUSTIN
CHRONICLE BMI

**Venues & Promoters:
Send your backstage
performer photos to
Billboard, Talent Dept.,
1515 Broadway,
N.Y., N.Y. 10036**

AMUSEMENT BUSINESS®		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEW KIDS ON THE BLOCK	Palacio De Los Deportes (Sports Palace) Mexico City, Mexico	Jan. 15-17	\$1,408,081 (4,313,656,144 Mexican pesos) \$38/\$28/\$19	52,826 60,000, three shows	Ogden Presents Ocesa
METALLICA	San Diego Sports Arena San Diego	Jan. 13-14	\$530,889 \$20.50	25,897 two sellouts	Bill Silva Presents
ROD STEWART	Rosemont Horizon Rosemont, Ill.	Jan. 17	\$455,665 \$75/\$40/\$30/ \$27.50	14,025 15,000	Jam Prods.
ROD STEWART	Capital Centre Landover, Md.	Jan. 19	\$400,860 \$35/\$25	15,374 16,000	Cellar Door Prods.
RED HOT CHILI PEPPERS NIRVANA PEARL JAM	Cow Palace San Francisco	Dec. 31	\$399,355 \$27.50	14,522 sellout	Bill Graham Presents
GUNS N' ROSES SOUNDGARDEN	Thomas & Mack Center Univ. of Nevada, Las Vegas Las Vegas	Jan. 25	\$351,800 \$20	17,590 sellout	Evening Star Prods.
ROD STEWART	Hartford Civic Center Hartford, Conn.	Jan. 24	\$334,097 \$35/\$23.50	13,223 13,350	Ron Delsener Enterprises Frank J. Russo
ROD STEWART	Freedom Hall Coliseum Kentucky Fair & Exposition Center Louisville, Ky.	Jan. 11	\$332,479 \$40/\$23.50	13,749 14,647	Sunshine Promotions
PERRY COMO HOLIDAY SHOW PERRY COMO JACK SWERSIE	Fox Theatre Detroit	Jan. 3-5	\$324,398 \$30/\$25/\$16	11,810 13,950, three shows	Brass Ring Prods.
METALLICA	The Summit Houston	Jan. 17	\$307,925 \$19.50	15,791 sellout	PACE Concerts

Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Laura Stroh, (615)-321-4254.



P R E S E N T S...

THE PRO SET



MUSIC AWARDS

WEDNESDAY • FEBRUARY 19th • 8PM

SANTA MONICA CIVIC AUDITORIUM

WHY IS THE LOS ANGELES MUSIC SCENE SO SPECIAL?

THE NOMINEES FOR THE PRO SET L.A. MUSIC AWARDS...

Paula Abdul • Gerald Albright • Dave Alvin • Angelica • Armoured Saint • Ray Bailey • Bang Tango • Beach Boys • Milo Binder • The Black Watch • Jackson Browne • T Bone Burnett • Vicky Calhoun • Tevin Campbell • Candyman • Belinda Carlisle • Larry Carlton • Celebrity Skin • Cher • Toni Childs • Natalie Cole • Compton's Most Wanted • Contraband • Chick Corea Elektric Band • The Cowsills • The Crusaders • Mark Curry • Cypress Hill • D.J. Quik • N'dea Davenport • Desert Rose Band • Dramarama • Dread Flimstone & The Modern Tone Age Family • Dread Zeppelin • John Easdale • Electric Lovehogs • Eleven • Owen Elliot • Excel • Fishbone • Five Easy Pieces • Flies On Fire • Lita Ford • 4 Horsemen • Glen Frey • Gerard • Jerry Giddens • Go-Go's • Irving Gordon • Great White • Guns N' Roses • Jasmine Guy • Sammy Hagar • Herbie Hancock • The James Harman Band • Don Henley • Susanna Hoffs • Hole • Ice Cube • Ice-T • Infectious Grooves • James Ingram • Janet Jackson • Jermaine Jackson • Michael Jackson • Jimmy Jam • Vinnie James • Jane's Addiction • Alain Johannes • Quincy Jones • Rickie Lee Jones • Tom Kelly • Killer Mockingbird • Larry Klein • Dave Koz • Lenny Kravitz • Ku De Tah • Kyuss • L-7 • L.A. Guns • Jani Lane • Latin Alliance • Jim Lauderdale • Tommy Lee • Terry Lewis • Life, Sex And Death • liquid jesus • Little Caesar • Little Feat • Kenny Loggins • Los Lobos • Loud Sugar • Courtney Love • Steve Lukather • Jeff Lynne • Martika • Mary's Danish • Roger McGuinn • Maria McKee • Megadeth • Bret Michaels • Michel'le • Bette Midler • Joni Mitchell • Momma Stud • Monkey Paw • Motley Crue • Mozart • N.W.A. • Vince Neil • Nelson • Stevie Nicks • Nymphs • Oingo Boingo • Jeffrey Osborne • The Paladins • Nia Peeples • Phil Perry • Tom Petty & The Heartbreakers • Sam Phillips • Phranc • Poison • Jeff Porcaro • Prince • Ratt • Rebel Pebbles • The Red Devils • Red Hot Chili Peppers • Red Kross • The Rembrandts • Lee Ritenour • Robbie Robertson • Bob Rock • Linda Ronstadt • David Lee Roth • School Of Fish • Tom Scott • 2nd II None • 7th Son • Slaughter • Phil Solem • Billy Steinberg • Stikkitty • Sweethearts Of The Rodeo • Swingin' Thing • Toad The Wet Sprocket • Karen Tobin • Tone-Loc • Van Halen • Vanity Kills • Voice Of The Beehive • Walking Wounded • Jennifer Warnes • Warrant • Diane Warren • Don Was • Keith Washington • Jody Watley • W C & The Madd Circle • Karyn White • Danny Wilde • Lucinda Williams • Wilson Phillips • Shanice Wilson • Yellowjackets • Yo Yo • Dwight Yoakam • Yomo & Maulkie • Young MC • Zeros • Warren Zevon

**For preferred industry seating,
artist updates and further information,
call (310) 276-8980 or (212) 265-2238.**

Tickets for The Pro Set L.A. Music Awards
can be purchased at The Santa Monica Civic
Auditorium Box Office and all



locations, including MUSIC PLUS, MAY
COMPANY and TOWER RECORDS
or by calling (213) 480-3232
or (714) 740-2000.

Co-Sponsored by: _____ In Cooperation with: _____

Daily News
LOS ANGELES



BMI

BAM



PRODUCED BY ROBBIE WOLIVER/OMNIBUS PRODUCTIONS • CANDACE AVERY/AVERY-GOLD PRODUCTIONS • CHIP QUIGLEY/OVERLAND ENTERTAINMENT



Michael Bolton gets a hometown hero's welcome after a Connecticut concert.

Bolton Gets Hometown Greeting Well-Wishers Flank Conn. Artist

HARTFORD, Conn.—Returning to his home state of Connecticut for a recent show at the Hartford Civic Center, Michael Bolton was surrounded by well-wishers, from radio programmers supporting his current Columbia Records album, "Time, Love And Tenderness," to old fans who go back to Bolton's club-storming days in his hometown of New Haven, Conn., with bands such as Blackjack.

In this gathering, first row from left, are Jerry Lembo, VP of AC promotion, Columbia Records; Jerry Blair, VP of pop promotion; Chris Walsh, WKSS Hartford; Bolton; Stormin' Norman, WEBC Bridgeport, Conn.; Jim Koplik, president of Metropolitan Entertain-

ment; Charlie Walk, Columbia promotion; and Lisa Millard, Metropolitan. In second row, from left, are manager Louis Levin; Franco and Liz Jordan, WQGN New London, Conn.; Marianne O'Harl, WKSS; Bill Hess, WHYN Springfield, Mass.; Connecticut state representative Tom Stoneham; and Burt Baumgartner, senior VP of national promotion, Columbia. And in back row, from left, are Tom Mitchell and Steve Salharey, WTIC Hartford; Jon Scott, WKCI New Haven; Mike West, WTIC; Chuck Davis, WQGN; Mike Spoerndle, owner of the New Haven nightclub Toad's Place; and Alan Camp, WRCH Hartford.

Shear Delights In Exploring New Musical Avenues

BY DREW WHEELER

NEW YORK—Tireless singer/songwriter and self-confessed optimist Jules Shear named his new Polydor album "The Great Puzzle." And the pieces of Shear's multilabel career are a puzzle themselves—his songs range from pure pop to Philly soul to folkie warbling. But to regard the affable, veteran musician as a mere cult hero is to forget such Shear delights as the Bangles' top 40 hit "If She Knew What She Wants" and Cyndi Lauper's top 10 smash "All Through The Night."

Shear's reputation preceded him at new label Polydor, which released "The Great Puzzle" Jan. 28 with a promotional campaign aimed at college, modern rock, album rock, and top 40 radio. "To the best of my knowledge," says Shear, "the president of the label, Davitt Sigerson, knew my work and just liked what I did." He adds with a laugh, "I know that's really way down on the list of reasons people usually get signed..."

Sigerson, himself a singer/songwriter, served as A&R rep for Shear. "I had 40 songs for the record," recalls Shear, "so somebody had to whittle through 'em." He also cites creative input from long-time managers Mike Lembo and Jill Christiansen of Mike's Management.

With a history of deals at Arista, Columbia, EMI, I.R.S., and now Polydor, Shear seems unconcerned that one or another may have
(Continued on next page)

See What You're Missing: Musicals-On-Video Wish List

COMPLETING THE (MUSICAL) Picture: There's still work to be done on the home video/laser front to bring the remaining important Hollywood music productions to market for both consumer interest and the preservation in the best possible manner of this American art form.

Although collectors may have personal libraries of TV broadcasts of these works, inferior quality is the norm. Diligent research also can yield such extras as restoration of cutting-room-floor sequences and original trailers.

Here are some titles that deserve the home video industry's attention (categorized by the writers of the songs):

JEROME KERN:

"High, Wide And Handsome" (Paramount, 1937): Oil rigging in mid-1800s Pennsylvania, starring Irene Dunne and Randolph Scott, with Kern and lyricist/screenwriter Oscar Hammerstein II at their best with the title song, "The Folks Who Live On The Hill," "Can I Forget You," and "Will You Marry Me Tomorrow Maria?"

"Can't Help Singing" (Universal, 1944): Kern and E.Y. Harburg songs in this Deanna Durbin starrer include the robust title song, the sweet "More And More," "Any Moment Now," and "Californ-i-ay."

"Centennial Summer" (20th Century Fox, 1946): Kern, with individual lyrics from Leo Robin, Oscar Hammerstein, and E.Y. Harburg, contributed many strong tunes, including "All Through The Day," "Up With The Lark," and "Cinderella Sue."

IRVING BERLIN:

"On The Avenue" (20th Century Fox, 1937): Dick Powell is the star, as is the Berlin score with "I've Got My Love To Keep Me Warm," "This Year's Kisses," "He Ain't Got Rhythm," "You're Laughing At Me," "Slumming On Park Avenue," and "The Girl On The Police Gazette."

"Alexander's Ragtime Band" (20th Century Fox, 1938): A reprise of dozens of Berlin standards up to that time and a few newcomers, like the lovely "Now It Can Be Told," sung by the likes of Alice Faye, Ethel Merman, and Don Ameche.

"Second Fiddle" (20th Century Fox, 1939): The ice skating of Sonje Heine and Berlin's neglected ballad "I Poured My Heart Into A Song," "When Winter Comes," and "Song Of The Metronome."

"This Is The Army" (Warner Bros., 1943): Flag-waving, to be sure, but also peak Berlin—"I Left My Heart At The Stage Door Canteen," "This Is The Army Mr. Jones," and "Oh, How I Hate To

Get Up In The Morning" (sung by Berlin).

"Blue Skies" (Paramount, 1946): Bing Crosby and Fred Astaire sing vintage and new Berlin. The latter includes the gem "You Keep Coming Back Like A Song."

The Berlin home video catalog has two major holes in an absence of the film versions of his stage hits "Annie Get Your Gun" (MGM, 1950) and "Call Me Madam" (20th Century Fox, 1953).

RICHARD RODGERS & LORENZ HART:

"The Phantom President" (Paramount, 1932): The great writing team experiments with "rhyming dialog" in

this George M. Cohan-starring satire—his only sound feature.

"Love Me Tonight" (Paramount, 1932): A sophisticated fairy tale starring Jeanette McDonald and Maurice Chevalier, whose glorious songs include "Isn't It Romantic," "Lover," and "Mimi."

"Hallelujah I'm A Bum" (Paramount, 1933): Al Jolson's the bum in New York during the Depression, with more "rhyming dialog," a comic political edge, and an R&H standard, "You Are Too Beautiful."

"Mississippi" (Paramount, 1935): Bing Crosby, W.C. Fields, a riverboat, and three R&H goodies, "Easy To Remember," "Down By The River," and "Soon."

GEORGE & IRA GERSHWIN:

"The Shocking Miss Pilgrim" (20th Century Fox, 1947): Some high-quality Gershwin "trunk" tunes—the film was made a decade after Gershwin's death—with lyrics by his brother Ira. The songs include "For You, For Me, For Ever More," "Changing My Tune," and "Aren't You Kind Of Glad We Did?," about as double-entendre naughty as a movie song could get in the '40s. Audiences didn't care for Pin-Up Girl Betty Grable in Victorian dress, but the film takes an amiable swipe at Victorian upper-class Bostonian snobbery, especially in a number called "Back Bay Polka." Also to be wished is the 1959 film version of the Gershwin classic "Porgy & Bess," a Samuel Goldwyn production released by Columbia Pictures—starring Sidney Poitier (singing by Robert McFerrin), Dorothy Dandridge (singing by Adele Addison), and Sammy Davis Jr.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Led Zeppelin, Remasters
2. Robin Hood Soundtrack
3. Harry Connick Jr. Songbook
4. Eagles Complete
5. Queensryche, Empire

ELLIS MARSALIS' SET COMPLETES COLUMBIA'S JAZZ-FAMILY TREE

(Continued from page 10)

Columbia. I haven't done that much recording."

"Heart Of Gold" suggests that quite a bit can be accomplished outside of the studio. Marsalis has been a key player in the Crescent City for years, and the dazzling way that his trio interacts on this album shows he has thought hard about how he wants the music to sound.

SPONTANEOUS SPARK

"You have to always make room for spontaneity," he says, "and I think we caught the spark. I like to do as much off the cuff as possible, not set up a program and say, 'OK, we're going to follow this all night long.'"

Stylistic grace gives "Heart Of Gold" much of its demeanor, and it is easy to understand why Marsalis says that "Oscar Peterson was more of an influence than Bud Powell." The delicate way the leader finesses his notes is something he passed along to his offspring. "Finesse, yes," he agrees, "but I don't know about the delicate part. Maybe it's just that our playing complements each other."

That kind of bonding works best



ELLIS MARSALIS

if your associates are well-versed. Two rhythm sections on the album allow for gentle changes in dynamics—one with drummer Billy Higgins and bassist Ray Brown, the other with drummer Herlin Riley and bassist Reginald Veal.

"Two and a half!" genially counters Marsalis, reminding that young Jason sits in as well. "You know Reginald and Herlin used to

be my guys before Wynton hired them for his band. He made them an offer I couldn't match."

ALSO AN EDUCATOR

Perhaps that is because Marsalis is not a full-time leader. For years now, the man who says he was "sort of backed into being a pianist" has dedicated much of his time to formal education, advancing the cultural ramifications of jazz as well as teaching others of its intricacies.

"Right now we've got a lot of people moving away from the European tradition; they're going to school and learning how to improvise. It's amazing to me, man. I listen to Muzak—the stuff that you hear in the grocery store—and there's even a soloist in there who has checked out Charlie Parker. If you really want to see where America is, was, or can go, just check out the music."

Obviously, his family has. And now that Jason has been anointed in the studio, are there any other Marsalises standing in the wings? "Man," chuckles Ellis, "I got relatives..."

ARTIST DEVELOPMENTS

A NATURAL SELECTION

A self-described studio rat obsessed with making a hit record, Elliot Erickson found the ideal job—a remixer for a dance-oriented top 40 station. Not only did working at WLOL Minneapolis-St. Paul give him equipment and practice, it also gave him access to WLOL's programmers, who advised him on his own recording project.

Over the course of a year, Erickson fashioned a single called "Do Anything." WLOL was hot on the record—especially because it gave the station an exclusive tune that its top 40 competitor, KDWB, couldn't get its hands on.

In February 1991, "Do Anything" by the duo known as Natural Selection landed at No. 1 on WLOL. (The next month the station was sold to Minnesota Public Radio.) In October '91, "Do Anything," which was picked up by EastWest Records, landed at No. 2 on Billboard's Hot 100—and finally became a hit on KDWB.

Except this version was slightly different. The original featured a

rap by Ingrid Chavez, a Minneapolis actress/poet/songwriter. Her people did not want this single to conflict with her forthcoming album on Paisley Park so she declined to participate (though she took co-writing credit). EastWest tapped Niki Harris, one of Madonna's backup vocalists, to do the rap.

Neither Erickson nor his partner in Natural Selection, Frederick Thomas, has met Harris. That seems par for the course for Natural Selection. Keyboardist Erickson and singer/guitarist Thomas were seldom in the studio together, separately recording their parts for "Do Anything," a piece they had originally cut on a four-track in Thomas' apartment in 1987.

"I work best alone," says Erickson, who had spent six years naively sending demo tapes to labels and writing to artists he admired (which is how he found a lawyer who helped land the EastWest deal).

Erickson and Thomas had joined forces in '86 after discover-

ing a love for vintage Motown when they tried out for a progressive R&B band that never got off the ground. Except for Motown, their tastes are disparate; over lunch, Erickson wants to talk about Brian Wilson, Thomas about the Geto Boys.

Having signed a singles deal with EastWest, Natural Selection rushed into New York studios to finish an album as soon "Do Anything" took off, and then the duo played a series of track shows around the country. Now Erickson and Thomas are putting together a band for a late-winter tour, possibly opening for Color Me Badd.

JON BREAM



Dwight's Way. On tour to support his current Reprise Records album, "If There Was A Way," Dwight Yoakam was joined onstage at the Universal Amphitheatre in Los Angeles by label mate Emmylou Harris, who dueted with him on the Flying Burrito Brothers' song "Sin City" and Hank Williams' classic "Jambalaya." Gathered backstage after the show, from left, are Billy Gibbons of ZZ Top, Harris, and Yoakam.



NATURAL SELECTION: From right, Frederick Thomas and Elliot Erickson.

SHEAR DELIGHTS IN EXPLORING NEW AVENUES

(Continued from preceding page)

treated him unfairly. "Oh, they might have, and I wouldn't even know," he says amusedly. "Everybody who has a record that doesn't sell thinks they got a raw deal from the label. Sometimes it's true, sometimes it isn't, but it's always a good thing to say. It's very rare for you to hear an artist say, 'My record didn't sell because I made a stinky record' . . . It seems to me that having a hit record is like pulling off a bank job. Everything's gotta be right, everything's gotta happen just at the right time."

Creative forces converged with Shear's idea for an informal, acoustic cable-TV jam, which ulti-

mately became—with the help of videoclip director Robert Small—the weekly "MTV Unplugged." In its first season, Shear played host to Crowded House, Joe Satriani, Stevie Ray Vaughan, Sinead O'Connor, Michael Penn, and others. But as his communal sing-along segments became de-emphasized, "pretty soon I was just a guy saying, 'Here's what's-their-name,' and I just thought, 'Well, I'm not a VJ . . . I've gotta get back into making records.'"

Sharp-eyed and restlessly creative, Shear continues to try new musical avenues as he tries new melodies. He views "The Great Puzzle" as a long-sought blend of the solo-guitar simplicity with a rock-band approach. "That makes this one the most artistically satisfying," he says, "because I put those things together."

Keith Sweat is comin' on strong. See story, page 17

NOTICE

IN THE MATTER OF

UNITED STATES DISTRICT COURT
DISTRICT OF NEW JERSEY

ESSEX ENTERTAINMENT, INC.,

Plaintiff,

v.

SUGAR HILL RECORDS, LTD.,
SUGARHILL RECORDS, INC. and
JOSEPH ROBINSON,

Defendants.

CIVIL CASE NO. 91-5169 (AJL)

ORDER OF
PRELIMINARY INJUNCTION

ORIGINAL FILED

JAN 2 1992

WILLIAM T. WALSH, CLERK

ORDERED, that the defendants, Sugar Hill Records, Ltd., Sugarhill Records, Inc., and Joseph Robinson, their respective agents, servants, employees, officers, successors, and assigns, and all persons in active concert or participation with each and any of them who receive actual notice of this Order, by personal service or otherwise, be and they hereby are restrained and enjoined, pendente lite, from: directly or indirectly infringing upon plaintiff's rights, including its copyrights and trademark rights, in the Buddah/Essex Master Recordings (which are described in paragraph 18 and listed on the exhibits to Exhibit B of the Verified Complaint and which include, specifically, the one hundred and sixteen Buddah/Essex Master Recordings which are described in paragraph 44 and are included on Schedule A of Exhibit I to the Verified Complaint), or in the Buddah trademarks, tradenames, or logos in any manner; and from reproducing and causing and contributing to or participating in, or authorizing, the reproduction or distribution to the public by sale or other transfer of ownership, or by rental, lease or lending, of unauthorized reproductions of plaintiff's sound recordings; and from using, or causing or authorizing anyone else to use, in any fashion whatsoever, the Buddah trademarks, tradenames, and logos, in connection with the advertisement, manufacture, reproduction, sale, rental, lease, distribution or other transfer of ownership of unauthorized copies of plaintiff's sound recordings.

[Signature]
United States District Judge

For further information contact: Sam Goff, Essex Entertainment, Inc. 201-894-8700, Fax: 201-894-8630

LABEL CHART SHARE

THE BILLBOARD 200

Jan. 6, 1990 to Dec. 22, 1990 LABEL (titles) Chart Share	Jan. 5, 1991 to Dec. 21, 1991 LABEL (titles) Chart Share
1. Columbia (61) 11.4%	1. Columbia (56) 12.6%
2. Atlantic (42) 7.5%	2. Warner Bros. (54) 9.8%
3. Warner Bros. (56) 7.1%	3. Capitol (41) 8.1%
4. Capitol (42) 6.9%	4. MCA (44) 7.2%
5. MCA (56) 6.4%	5. Atlantic (34) 4.9%
6. Epic (38) 5.5%	6. Geffen (21) 4.8%
6. Geffen (33) 5.5%	7. Elektra (35) 4.7%
6. Arista (28) 5.5%	8. Reprise (30) 4.6%
9. Reprise (27) 4.8%	9. Epic (33) 4.4%
9. Elektra (26) 4.8%	10. A&M (18) 4.0%
11. RCA (38) 3.9%	11. Arista (28) 3.9%
12. Virgin (17) 3.8%	12. EMI (13) 3.4%
13. Mercury (28) 3.1%	12. SBK (9) 3.4%
13. EMI (16) 3.1%	14. Mercury (24) 3.3%
15. Chrysalis (13) 3.0%	15. RCA (28) 2.9%
16. A&M (25) 2.8%	16. Virgin (15) 2.5%
16. SBK (6) 2.8%	17. Motown (5) 2.2%
18. Atco (8) 1.5%	18. PLG (21) 2.0%
19. Island (15) 1.4%	19. Priority (7) 1.7%
19. Polydor (15) 1.4%	20. Atco (7) 1.2%
	20. Tommy Boy (7) 1.2%
	22. EastWest (10) 1.1%

TOP R&B ALBUMS

Jan. 6, 1990 to Dec. 22, 1990 LABEL (titles) Chart Share	Jan. 5, 1991 to Dec. 21, 1991 LABEL (titles) Chart Share
1. Atlantic (17) 8.2%	1. Columbia (23) 10.1%
2. Columbia (22) 8.1%	2. MCA (20) 9.9%
3. Warner Bros. (18) 7.5%	3. Capitol (15) 7.9%
4. MCA (17) 7.4%	4. Elektra (16) 6.6%
5. Motown (12) 6.5%	5. Warner Bros. (20) 6.1%
6. Capitol (15) 5.7%	6. Motown (14) 5.9%
7. Epic (9) 5.0%	7. Epic (13) 5.4%
8. RCA (14) 4.7%	8. Arista (11) 4.5%
9. Arista (12) 4.6%	9. RCA (11) 4.2%
10. Virgin (10) 4.5%	10. Priority (15) 4.0%
11. Elektra (5) 4.1%	10. Atlantic (14) 4.0%
12. A&M (5) 3.6%	12. Mercury (10) 3.8%
13. EMI (9) 2.8%	13. Reprise (10) 3.0%
14. Reprise (9) 2.5%	14. Profile (11) 2.7%
15. Profile (6) 2.3%	14. A&M (8) 2.7%
16. Island (9) 2.2%	16. EMI (6) 2.1%
16. Polydor (6) 2.2%	17. PLG (8) 1.9%
18. Tommy Boy (3) 2.0%	17. Tommy Boy (8) 1.9%
19. Priority (5) 1.7%	19. Ichiban (11) 1.5%
19. Mercury (3) 1.7%	20. Virgin (9) 1.4%
21. Malaco (5) 1.5%	21. EastWest (3) 1.2%
22. SBK (4) 1.3%	22. Jive (3) 1.1%
23. Next Plateau (3) 1.2%	
24. Luke (2) 1.1%	
25. Geffen (4) 1.0%	

TOP COUNTRY ALBUMS

Jan. 6, 1990 to Dec. 22, 1990 LABEL (titles) Chart Share	Jan. 5, 1991 to Dec. 21, 1991 LABEL (titles) Chart Share
1. Sony (CBS) (42) 22.0%	1. RCA (29) 21.4%
2. RCA (31) 20.3%	2. MCA (28) 18.7%
3. Warner Bros. (33) 19.9%	3. Sony (32) 15.2%
4. MCA (34) 17.4%	4. Warner Bros. (32) 15.1%
5. Capitol (18) 9.2%	5. Capitol (16) 13.4%
6. Mercury (8) 6.7%	6. Arista (8) 6.7%
7. Arista (3) 2.3%	7. Mercury (10) 6.1%
8. Atlantic (6) 1.5%	8. Curb (8) 2.3%
	9. Atlantic (7) 1.0%

The above lists represent a ranking of distributing labels. Distributing labels are defined by Billboard as those that actively work their own releases and, in most cases, the releases of other labels on both the promotion and marketing fronts. The tables list only distributing labels that accumulate 1.0% chart share or more for the year.

Artists & Music

UNI, POLYGRAM GAIN; COLUMBIA CROWNS 2 CHARTS

(Continued from page 1)

ing over the last couple of years, while CEMA's charge to overtake it as the second largest distributor lost some steam in 1991. CEMA turned in a 15.7% showing, down from the 16.4% it generated in 1990.

BMG continued its downward slide, getting an 8.2% share of The Billboard 200 in 1991. That total comes on the heels of 1990's 10.4% and 1989's 11.3%. Independent distributors also suffered dwindling Billboard 200 chart share as they turned in a 4.4% showing in 1991. In 1990, the indies scored a 5.2%; the year before they were at 6.2%.

WEA REMAINS TOPS IN R&B

Among R&B distributors, WEA maintained its lead but suffered the largest chart-share loss, dropping more than six percentage points since 1990 to close with a 22.4% piece of the 1991 pie. WEA's slippage can be partially attributed to downturns in the fortunes of Atlantic and Virgin. The former was the R&B label chart-share leader in 1990 but slipped to 10th place in 1991 with a 4% showing. And Virgin's R&B chart share dropped to 1.4% in 1991.

The independent group of distributors also lost R&B chart share, dropping to 14.7% from 1990's 17.9%, with a corresponding move from second place to fourth last year.

The other major distributors all gained ground in 1991. Uni, which lost the most ground in 1990 when it dropped to 13.9% from 1989's 17%, rebounded to 15.1% and third place among R&B distributors. Sony gained more than two points in 1991 to finish with a 15.5% slice of the R&B albums chart, good enough for second place. And while PGD enjoyed the biggest increase, a 3.6-point upturn to 9.3%, it still was last among R&B distributors.

BMG IS COUNTRY CHART KING

BMG nailed down the top spot among country distributors for the second year in a row, with a 28.1% share of the Top Country Albums chart. That performance not only represented a gain of 5.5 percentage points over 1990, but it also provided a nine-percentage-point lead over the No. 2 distributor, Uni, which closed the year with an 18.7% showing.

WEA, which held first place in 1989

with a 23.6% share, finished No. 3 last year with a 16% share.

CEMA, fueled by Garth Brooks' chart dominance, gained a whopping 6.5 percentage points to close 1991 with a 15.7% share of the country albums chart. Sony, on the other hand, lost almost seven percentage points to close 1991 with 15.2% of the chart.

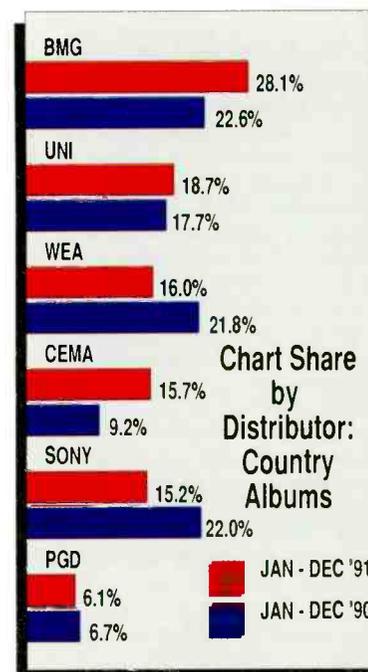
THE LABEL STANDINGS

Among labels, Columbia tightened its grip on first place for The Billboard 200 in 1991, with its chart share growing to 12.6% from the 11.4% it chalked up in 1990. Helping Columbia during the year were releases by C&C Music Factory, Michael Bolton, and Michael Jackson.

Warner—riding on the strength of albums by R.E.M., Paul Simon, and Rod Stewart, among others—came in second place with a 9.8% share. Capitol, meanwhile, claimed the third spot with an 8.1% performance thanks to a second-half surge. Capitol's big guns last year included Brooks, Hammer, and Poison.

MCA snared fourth place with its 7.2% showing, while Atlantic dropped from second to fifth, finishing with a 4.9% slice of the pie in 1991.

Label rankings involve all distributed labels, which are defined as



Note: Indie distributors accumulated less than 1% of country chart share in 1990 and 1991.

those that actively work their own releases on both the promotion and marketing fronts. They may also work releases for other labels.

The PolyGram Label Group generated a 2% performance in its first full year. In the Capitol-EMI camp, two of the labels being folded into the EMI Records Group, EMI and SBK, tied for 12th place in 1991 with 3.4% each. Chrysalis, however, dropped from 3% in 1990 to 0.8% in 1991, and failed to make the rankings.

The leading independent label was Priority, which snared 1.7% of The Billboard 200. The only other independently distributed label to gain more than 1% was Tommy Boy, which had a 1.2% share.

In R&B, Columbia added two points for a 10.1% share and moved into first place. MCA also enjoyed a good year in 1991, surging to second place with a 9.9% share, after 1990's fourth-place finish. Among the artists boosting MCA were Guy, Ralph Tresvant, Bell Biv DeVoe, and Pebbles.

Capitol leapt from sixth to third place last year. Elektra also enjoyed a healthy jump in going to fourth place, after coming in 11th in 1990. But Warner Bros. suffered a decline on the R&B Albums chart, falling to fifth with a 6.1% share.

Priority led the independent labels, coming in strong with a 4% share. That was good enough to tie Atlantic for 10th place on the R&B chart.

The other independent labels that placed in the R&B album rankings were Profile (2.7%), Tommy Boy (1.9%), and Ichiban (1.5%).

In country, RCA enjoyed strong showings from Clint Black, the Judds, and Alabama and displaced Sony as the label champ. Sony slipped to third in 1991, losing almost seven percentage points. MCA halted the slide it was suffering by finishing second last year.

Arista more than doubled its share to 6.7% to come in sixth. And for the first time, Curb placed in the rankings by scoring a 2.3% share. Some of its albums are also credited to other distributors, depending on the arrangements Curb has with them.



Explanation Of Chart-Share Calculations

The midyear chart-share information on these pages was compiled by computer from Billboard's weekly R&B and country albums charts and The Billboard 200. The information covers charts published in issues from Jan. 6, 1990 to Dec. 22, 1990, and Jan. 5, 1991 to Dec. 21, 1991.

The chart positioning is based on the same point system used for Billboard's year-end charts. Points are given to each album for each week on the chart, in a complex inverse relation to the chart position.

The charts and tables represent the accumulation of all points—based on the number of

weeks on the chart plus positions attained—that respective distributors and labels have received for their charted recordings during the eligibility period. The percentages expressed represent the share of total points for the period earned by the distributor or label.

The bar charts illustrate chart share for the six major distributors, while lumping all other distributors together in the independent category. Because they are rounded off, the figures may not add up to 100%. The label chart-share tables illustrate share of the chart for distributing labels.



TERRI ROSSI'S RHYTHM SECTION

THE OBVIOUS: "Stay" by **Jodeci** (Uptown) scores their second No. 1 single. It has reports from 99 stations, including No. 1 reports from 13. It ranks No. 3 in radio and No. 1 in sales points. "Can't Let Go" by **Mariah Carey** (Columbia) has reports from the entire panel of 101 stations. It is No. 1 at 19 outlets and ranks No. 2 in both radio and retail points.

SIDEWAYS WITH A BULLET: "Uuh Ahh" by **Boyz II Men** (Motown) holds at No. 4, in spite of strong radio increases. It gains No. 1 reports from seven stations, including WBLS New York; WAMO Pittsburgh; and WZFX Fayetteville, N.C. It has top five reports from 44 stations. "Everlasting Love" by **Tony Terry** (Epic) holds at No. 14 with reports from 96 stations, gaining five this week: WUSS Atlantic City, N.J.; WRKS New York; WXVI Montgomery, Ala.; WJMI Jackson, Miss.; WQFX Gulfport, Miss.; and WGCI Chicago at No. 25. "Everlasting" was held in place by "Breakin' My Heart (Pretty Brown Eyes)" by **Mint Condition** (Perspective), which gains 17 stations, including WEAS Savannah, Ga.; WPEG Charlotte, N.C.; and WKKV and WMVP Milwaukee. It has reports from 83 stations. "Breakin' My Heart" is high on many playlists, like WAMO (No. 3), WWIN-FM Baltimore (No. 3), WPLZ (No. 2) and WCDX (No. 4), both in Richmond, Va.

"BABY HOLD ON TO ME" by **Gerald Levert** advances on the chart 15-9. It has reports from 99 stations, as WUSS Atlantic City, N.J., adds it. It makes large jumps nationally, including 15-4 at WGZB Louisville, Ky.; 15-8 at WDAS Philadelphia; 28-12 at WPEG Charlotte; 28-15 at WPAL Charleston, S.C.; 9-2 at KKDA-FM Dallas; and 17-11 at KMJQ Houston.

THE ULTIMATE DUEL: Records from two of pop music's giants are climbing the chart together and their labels could easily find themselves vying for No. 1. "Diamonds And Pearls" by **Prince & the N.P.G.** (Paisley Park) gains 21 radio reports for a total of 95. "Remember The Time" by **Michael Jackson** (Epic) has reports from the entire panel. It logs its first big retail week with new reports from 90 retailers. Their rankings on the Airplay and Sales charts demonstrate that they are developing differently, but are nevertheless headed for the top of the chart.

DEBUTS CAN BE DECEIVING: "My World" by **Another Bad Creation** enters the chart with 23 stations. Among the eight new reporters this week: WYLD-FM New Orleans; WJTT Chattanooga, Tenn.; WTLC Indianapolis; and WTLZ Saginaw, Mich.

THINGS THAT MAKE YOU GO HUH? On most awards shows, when R&B/rap artists make their acceptance speeches, they thank the label president, the VP of pop promotion, their manager, their spouse, their parents, and of course, God. But if it were not for the black music promotion executives, they would never get a chance to appear anywhere, least of all on a national awards show. A recent example was **Naughty By Nature**. The group thanked everybody, except one key player. So since they didn't, I will: "And I would especially like to thank **Charm Warren**, national director of promotion for Tommy Boy Records."

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON
MASTERPIECE					
ATLANTIC STARR REPRISE	10	9	26	45	59
IT'S O.K.					
BEBE & CECE WINANS CAPITOL	6	14	12	32	58
SAVE THE BEST FOR LAST					
VANESSA WILLIAMS MERCURY	4	6	14	24	74
NO NOSE JOB					
DIGITAL... TOMMY BOY	2	8	14	24	26
DIAMONDS AND PEARLS					
PRINCE PAISLEY PARK	2	6	13	21	95
...A NICE TIME FOR LOVIN'					
SURFACE COLUMBIA	2	5	12	19	42
BREAKIN' MY HEART					
MINT CONDITION PERSPECTIVE	1	2	14	17	83
LIVE AND LEARN					
JOE PUBLIC COLUMBIA	3	5	9	17	52
TESTIFY					
SOUNDS OF... PERSPECTIVE	2	4	9	15	68
THINKIN' BACK					
COLOR ME BADD GIANT	5	4	6	15	48

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

GOING PUBLIC.

Joe public JOE PUBLIC Joe Public JOE Public Joe

PUBLIC Joe Public JOE PUBLIC Joe PUBLIC JOE PUBLIC

PUBLIC Joe Public JOE PUBLIC Joe PUBLIC JOE PUBLIC



Joe public

is a singing, songwriting, instrument-playing operation in full effect.

They are the writers and background vocalists on **Keith Sweat's** No. 1 smash, "Keep It Comin'," so you have already experienced the soothing groove of **Joe Public** and didn't even know it.

Their self-titled debut album is a first funky burst from behind the scenes. Slamming with the bass of **Live And Learn** and coolin' with slow jams like **I Miss You**, after one listen, the secret will be out...

Joe Public is Live.

"JOE PUBLIC"

48628

COLUMBIA



The debut album.

Produced by: Lionel Job and Joe Public for Lionel Job Inc.
Management: Lionel Job Management

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1992 Sony Music Entertainment Inc.

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING FEB. 8, 1992

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	2	9	KEITH SWEAT ● ELEKTRA 61216* (10.98) 2 weeks at No. 1	KEEP IT COMIN'	1
2	2	1	9	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ)	DAINGEROUS	1
3	3	3	33	JODECI ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1
4	4	4	17	PRINCE & THE N.P.G. ▲ PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
5	5	6	14	GERALD LEVERT ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	5
6	6	5	13	HAMMER ▲ 3 CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	5
7	8	8	36	BOYZ II MEN ▲ 3 MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	1
8	7	9	10	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	7
9	12	30	4	SOUNDTRACK SOUL 10462*/MCA (10.98)	JUICE	9
10	10	10	18	MARIAH CAREY ▲ 2 COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
11	11	12	18	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	11
12	9	7	12	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
13	13	11	16	PATTI LABELLE MCA 10439 (9.98)	BURNIN'	11
14	14	13	22	VANESSA WILLIAMS MERCURY 843522 (9.98 EQ)	THE COMFORT ZONE	12
15	17	17	10	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	15
16	16	18	17	A TRIBE CALLED QUEST JIVE 1418* (9.98)	LOW END THEORY	13
17	15	14	17	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91...THE ENEMY STRIKES BLACK	1
18	18	16	30	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
19	19	15	29	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
20	22	23	10	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	20
21	24	21	19	KARYN WHITE WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
22	25	28	6	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	22
23	23	22	38	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
24	20	19	15	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
25	30	34	9	AMG SELECT 21642 (9.98)	BITCH BETTA HAVE MY MONEY	25
26	31	35	13	BLACKSHEEP MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	26
27	26	27	14	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	26
28	21	20	16	FOURPLAY WARNER BROS. 26656* (9.98)	FOURPLAY	16
29	32	31	21	NAUGHTY BY NATURE ● TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
30	28	25	29	HEAVY D. & THE BOYZ ● UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	5
31	27	29	9	D-NICE JIVE 41466* (9.98)	TO THE RESCUE	27
32	34	33	36	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
33	29	26	16	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
34	35	37	11	TIM DOG RUFFHOUSE 48707/COLUMBIA (9.98 EQ)	PENICILLIN ON WAX	34
35	54	83	3	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	35
36	33	24	30	GETO BOYS ● RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	5
37	38	45	18	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
38	36	32	12	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
39	39	42	18	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
40	37	36	11	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	35
41	44	43	20	QUEEN LATIFAH TOMMY BOY 1035* (9.98)	NATURE OF A SISTA'	36
42	45	40	14	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
43	41	41	14	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ)	OF THE HEART, OF THE SOUL & OF THE CROSS	29
44	48	44	14	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
45	46	47	26	COLOR ME BADD ▲ 2 GIANT 24429*/REPRISE (9.98)	C.M.B.	10
46	47	46	8	ZONE-LOC DELICIOUS VINYL 510609/PLG (9.98)	COOL HAND LOC	46
47	40	38	34	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
48	42	39	12	SOUNDTRACK MCA 10397* (9.98)	HOUSE PARTY 2	23
49	51	54	12	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	46

50	43	49	30	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	43
51	56	66	6	MAXI PRIEST CHARISMA 91804* (10.98)	BEST OF ME	51
52	49	50	41	KEITH WASHINGTON ● QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
53	50	48	15	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98)	SPORTS WEEKEND (AS NASTY AS THEY WANNA BE PART II)	19
54	52	51	28	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98)	HOMEBASE	5
55	53	55	42	THE BRAND NEW HEAVIES DELICIOUS VINYL 846874 /PLG (9.98 EQ)	THE BRAND NEW HEAVIES	17
56	55	57	36	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
57	65	62	34	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM 'JUNGLE FEVER'	1
58	77	—	2	2 PAC INTERSCOPE 91767*/ATLANTIC (9.98)	2 PACALYPSE NOW	58
59	61	65	26	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	29
60	57	53	11	JERMAINE JACKSON LAFACE 26001*/ARISTA (9.98)	YOU SAID	39
61	60	59	24	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	31
62	58	64	17	PETE ROCK AND C.L. SMOOTH ELEKTRA 61175 (6.98)	ALL SOULED OUT	58
63	68	58	17	KID 'N PLAY SELECT 61206/ELEKTRA (9.98)	FACE THE NATION	27
64	67	72	32	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	26
65	66	67	14	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	60
66	78	82	5	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	66
67	69	70	29	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	1
68	63	69	71	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
69	76	74	11	U.M.C.'S WILD PITCH 97544/EMI (9.98)	FRUITS OF NATURE	67
70	74	63	33	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
71	75	76	54	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
72	70	75	44	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
73	73	68	21	BELL BIV DEVOE ● MCA 10345 (10.98)	WBBD - BOOTCITY! THE REMIX ALBUM	18
74	72	73	6	BOBBY 'BLUE' BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	72
75	71	61	14	ERIC GABLE ORPHEUS 47927/EPIC (9.98)	CAN'T WAIT TO GET YOU HOME	44
76	64	52	32	NATALIE COLE ▲ 3 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
77	59	56	41	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
78	62	60	12	ROGER REPRISE 26524* (9.98)	BRIDGING THE GAP	45
79	81	81	11	MARVIN SEASE MERCURY 510494 (9.98 EQ)	SHOW ME WHAT YOU GOT	72
80	94	—	2	DEL THA FUNKEE HOMOSAPIEN ELEKTRA 61133 (9.98)	I WISH MY BROTHER GEORGE WAS HERE	80
81	79	77	10	LONNIE LISTON SMITH STARTRAK 1000 (9.98)	MAGIC LADY	75
82	100	79	22	JIBRI WISE ONE EAR CANDY 31000 (9.98)	JIBRI WISE ONE	34
83	89	85	17	ALEX BUGNON ORPHEUS 91611*/EPIC (9.98 EQ)	107 DEGREES IN THE SHADE	74
84	86	98	4	GARY TAYLOR VALLEY VUE 21191* (9.98)	TAKE CONTROL	84
85	85	89	15	BOBBY RUSH URGENT 4117/ICHIBAN (9.98)	I AIN'T STUDDIN' YOU	69
86	90	91	32	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
87	83	78	10	PATTI AUSTIN GRP 9660* (9.98)	CARRY ON	75
88	RE-ENTRY	7	AUDREY WHEELER EAR CANDY 31002 (9.98)	I'M YOURS TONIGHT	79	
89	93	—	2	MAC BAND ULTRAX 0203 (9.98)	THE REAL DEAL	89
90	84	86	26	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	37
91	87	94	46	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
92	98	—	2	TECHMASTER P.E.B. NEWTOWN 2208* (9.98)	BASS COMPUTER	92
93	96	93	15	WC & THE MAAD CIRCLE PRIORITY 57156 (9.98)	AIN'T A DAMN THANG CHANGED	52
94	91	90	8	THE TEMPTATIONS MOTOWN 6331* (9.98)	MILESTONE	88
95	82	84	21	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
96	92	88	36	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
97	97	100	11	DAVID PEASTON MCA 10383 (9.98)	MIXED EMOTIONS	80
98	99	96	35	N.W.A. ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
99	80	71	11	SOUNDTRACK MCA 10428 (10.98)	STRICTLY BUSINESS	64
100	95	87	25	PAULA ABDUL ▲ 2 CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications.

SIR MIX-A-LOT IN MOTION WITH NEW LABEL, ALBUM

(Continued from page 17)

ming a drum machine and watching a Camelot epic on PBS, is equally enthusiastic about climbing aboard with Warner Bros.-distributed Def American. He adds that "Mack Daddy," which he wrote and produced with help on tracks by Nate Fox and Stranger, is his best—and perhaps most shocking—album to date.

"Initially I was reluctant to sign with [Rick], because I heard he was a control freak," says Mix with usual candor. "But none of that was true. He made it real easy

for me to sign and make the record I wanted to make... I can say what I want on this album because I've already sold 2 million-plus albums. I don't feel like I have to rap to get money."

Saying what he wants to say means Mix gets to air his opinions on some frequently controversial topics, including gang violence, gun control ("if no law-abiding citizens can own guns, then the only people left with guns are cops and criminals and I don't trust either of them"), the legal system, and

white supremacy. He describes "One Time's Got No Case" as a diatribe against police brutality and the legal system. And "Baby's Got Back" is a paean to the female posterior. "I'm telling black women that black men love them as they are," he says. "I love the curves!"

Marketing and promotion plans for the project are designed to garner Mix maximum exposure. "The idea is that 'One Time's Got No Case' is the urban street single that warms people up for the album," explains Dan Charnas, head

of Def American's rap music division. The label went for R&B radio adds Jan. 28, anticipating national play by Tuesday (4), the same date the album is due in stores. "By the time we release 'Baby Got Back' [Feb. 18], we're all positioned for this to go churban and pop... 'Baby Got Back' seems to be the stronger single for that format. Urban radio will probably follow."

Mix-A-Lot admits he likes to take an unconventional approach to his music and his promotion. "I like to do something weird that

they'll never forget," he says. A video press kit, which captures the rapper's flamboyant personality, was delivered to press and retail. A video for "Baby Got Back" has been lensed by Adam Bernstein. Charnas adds that Sir Mix-A-Lot will do radio call-in shows with several urban and college outlets and is scheduled to attend radio's Gavin conference in Los Angeles this month.

JANINE McADAMS

Hot R&B Singles Sales & Airplay

A ranking of the top 40 R&B singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot R&B Singles chart.

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	2	STAY	JODECI	1	1	1	KEEP IT COMIN'	KEITH SWEAT	3
2	5	CAN'T LET GO	MARIAH CAREY	2	2	2	CAN'T LET GO	MARIAH CAREY	2
3	1	KEEP IT COMIN'	KEITH SWEAT	3	3	6	STAY	JODECI	1
4	4	UUH AHH	BOYZ II MEN	4	4	4	UUH AHH	BOYZ II MEN	4
5	7	I WANT YOU	JODY WATLEY	5	5	5	I WANT YOU	JODY WATLEY	5
6	8	THE RUSH	LUTHER VANDROSS	6	6	9	THE WAY I FEEL ABOUT YOU	KARYN WHITE	7
7	10	SHE'S GOT THAT VIBE	R. KELLY	11	7	10	THESE THREE WORDS	STEVIE WONDER	8
8	6	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	12	8	3	THE RUSH	LUTHER VANDROSS	6
9	16	BREAKIN' MY HEART	MINT CONDITION	13	9	11	I BELONG TO YOU	WHITNEY HOUSTON	10
10	22	BABY HOLD ON TO ME	GERALD LEVERT	9	10	12	EVERLASTING LOVE	TONY TERRY	14
11	11	ADDAMS GROOVE	HAMMER	15	11	13	BABY HOLD ON TO ME	GERALD LEVERT	9
12	13	THE WAY I FEEL ABOUT YOU	KARYN WHITE	7	12	8	TELL ME WHAT YOU WANT ME TO DO	TEVIN CAMPBELL	12
13	14	THESE THREE WORDS	STEVIE WONDER	8	13	16	SOMEBODY LOVES YOU BABY	PATTI LABELLE	16
14	12	JUST THE TWO OF US	CHUBB ROCK	24	14	14	SHE'S GOT THAT VIBE	R. KELLY	11
15	3	INSATIABLE	PRINCE AND THE N.P.G.	17	15	18	REMEMBER THE TIME	MICHAEL JACKSON	20
16	17	I BELONG TO YOU	WHITNEY HOUSTON	10	16	19	BREAKIN' MY HEART	MINT CONDITION	13
17	19	LATIFAH'S HAD IT UP 2 HERE	QUEEN LATIFAH	23	17	15	LET'S STAY TOGETHER	GUY	18
18	21	GROOVE WITH IT	BIG DADDY KANE	26	18	29	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.	19
19	34	SOMEBODY LOVES YOU BABY	PATTI LABELLE	16	19	21	SO INTENSE	LISA FISCHER	21
20	15	I LOVE YOUR SMILE	SHANICE	25	20	7	INSATIABLE	PRINCE AND THE N.P.G.	17
21	36	DIAMONDS AND PEARLS	PRINCE AND THE N.P.G.	19	21	17	STAY THIS WAY	THE BRAND NEW HEAVIES	22
22	9	BLACK OR WHITE	MICHAEL JACKSON	31	22	22	LOVE IS CALLING YOU	GENE RICE	27
23	30	EVERLASTING LOVE	TONY TERRY	14	23	24	ADDAMS GROOVE	HAMMER	15
24	29	LET'S STAY TOGETHER	GUY	18	24	25	LOVE STORIES	JENNIFER HOLLIDAY	29
25	32	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE	28	25	33	HERE I GO AGAIN	GLENN JONES	35	
26	31	SO INTENSE	LISA FISCHER	21	26	31	LATIFAH'S HAD IT UP 2 HERE	QUEEN LATIFAH	23
27	26	STEADY MOBBIN'	ICE CUBE	32	27	20	I LOVE YOUR SMILE	SHANICE	25
28	23	WHAT'S ON YOUR MIND	ERIC B. & RAKIM	34	28	28	GROOVE WITH IT	BIG DADDY KANE	26
29	20	STAY THIS WAY	THE BRAND NEW HEAVIES	22	29	32	ALL NIGHT ALL DAY	GAME	33
30	38	POOR GEORGIE	MC LYTE	30	30	37	EVERYTHING'S GONNA BE ALRIGHT NAUGHTY BY NATURE	28	
31	24	2 LEGIT 2 QUIT	HAMMER	42	31	—	WHEN YOU GET RIGHT DOWN TO IT	PHYLLIS HYMAN	43
32	—	OOCHIE COOCHIE	M.C. BRAINS	36	32	—	TESTIFY	SOUNDS OF BLACKNESS	48
33	—	REMEMBER THE TIME	MICHAEL JACKSON	20	33	—	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	46
34	18	KISS YOU BACK	DIGITAL UNDERGROUND	40	34	—	LUXURY OF LOVE	DAVID PEASTON	44
35	40	LOVE IS CALLING YOU	GENE RICE	27	35	39	STRAIGHT FROM MY HEART	ERIC GABLE	47
36	—	LOVE STORIES	JENNIFER HOLLIDAY	29	36	—	TAKE TIME	CHRIS WALKER	45
37	39	HOW TO FLOW	NICE & SMOOTH	37	37	40	UNDERSTANDING	STATE OF ART	38
38	27	THE COMFORT ZONE	VANESSA WILLIAMS	39	38	30	THE THINGS THAT U DO	D.J. JAZZY JEFF	49
39	28	CAN HE DO IT	READY FOR THE WORLD	41	39	—	POOR GEORGIE	MC LYTE	30
40	25	ALL THROUGH THE NIGHT	ONE-LOC	57	40	38	IN & OUT OF LOVE	GARY TAYLOR	50

R&B SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
42 2 LEGIT 2 QUIT (Bust-I, BMI)	ASCAP/Bush Burnin', ASCAP/Mikel Moco, ASCAP/Strick-Lick, ASCAP
15 ADDAMS GROOVE (Bust-I, BMI/Orion, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
94 AFTER THE DANCE (Jobete, ASCAP)	ASCAP/Strick-Lick, ASCAP
67 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP)	ASCAP/Strick-Lick, ASCAP
33 ALL NIGHT ALL DAY (Inter Coastal, BMI/Pac Jam, BMI)	ASCAP/Strick-Lick, ASCAP
57 ALL THROUGH THE NIGHT (Loc'd Out, ASCAP/Black Doors, ASCAP)	ASCAP/Strick-Lick, ASCAP
77 ...A NICE TIME FOR LOVIN' (Sony Tunes, ASCAP/Pic & Choose, ASCAP/Towntoons, ASCAP)	ASCAP/Strick-Lick, ASCAP
9 BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)	ASCAP/Strick-Lick, ASCAP
96 BE A FATHER TO YOUR CHILD (Fred & Barney, BMI)	ASCAP/Strick-Lick, ASCAP
80 BE TRUE TO YOURSELF (Protons, ASCAP/Greedy Greg, ASCAP)	ASCAP/Strick-Lick, ASCAP
31 BLACK OR WHITE (Mijack, BMI/Warner-Tamerlane, BMI/Ignorant, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
13 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
41 CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT) (MCA, ASCAP/Ready Ready, ASCAP)	ASCAP/Strick-Lick, ASCAP
2 CAN'T LET GO (M Carey, BMI/WB, ASCAP/Wallyworld, ASCAP/Sony Songs, BMI) WBM	ASCAP/Strick-Lick, ASCAP
63 CHANGE (Careers-BMG, BMI)	ASCAP/Strick-Lick, ASCAP
39 THE COMFORT ZONE (Pecot, ASCAP/Kipteez, ASCAP/Virgin, ASCAP/Somethin' Stupid, ASCAP/Almo, ASCAP) HL/CPP	ASCAP/Strick-Lick, ASCAP
72 COUNT ON ME (Bocar, BMI/Sounds Heard Everywhere, BMI/Calloco, BMI/S.Beck, BMI/Screen Gems-EMI, BMI/Sony Epic/Solar, BMI)	ASCAP/Strick-Lick, ASCAP
75 DARK AND LOVELY (YOU OVER THERE) (Seven Songs, BMI)	ASCAP/Strick-Lick, ASCAP
19 DIAMONDS AND PEARLS (Controversy, ASCAP/WB, ASCAP)	ASCAP/Strick-Lick, ASCAP
82 DOO DOO BROWN (Future Sights And Sounds, BMI)	ASCAP/Strick-Lick, ASCAP
59 EVERCHANGING TIMES (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/EMI April, ASCAP/U.A., ASCAP/EMI Blackwood, BMI/United Lion, BMI)	ASCAP/Strick-Lick, ASCAP
14 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI)	ASCAP/Strick-Lick, ASCAP
74 EVERYTHANG (Cornelio Carlos, ASCAP/ATV, BMI)	ASCAP/Strick-Lick, ASCAP
28 EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI)	ASCAP/Strick-Lick, ASCAP
89 FEELS LIKE ANOTHER ONE (Willow Girl, BMI/Zuri, BMI/Budsky, BMI)	ASCAP/Strick-Lick, ASCAP
53 FINALLY (Wax Museum, BMI/Mainlot, BMI)	ASCAP/Strick-Lick, ASCAP
87 FIT TO BE TIED (B-Boy, ASCAP/EMI April, ASCAP)	ASCAP/Strick-Lick, ASCAP
73 FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/AI B. Sure!, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
84 GET A LIFE (Black Hat, ASCAP)	ASCAP/Strick-Lick, ASCAP
85 GO TO THE HORSE'S MOUTH (O Dad, BMI/North Star, BMI)	ASCAP/Strick-Lick, ASCAP
26 GROOVE WITH IT (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)	ASCAP/Strick-Lick, ASCAP
35 HERE I GO AGAIN (Luella, ASCAP)	ASCAP/Strick-Lick, ASCAP
37 HOW TO FLOW (Nice & Smooth, ASCAP)	ASCAP/Strick-Lick, ASCAP
10 I BELONG TO YOU (Virgin Songs, BMI/Rightsong, BMI/Franne Gee, BMI)	ASCAP/Strick-Lick, ASCAP
70 I CAN'T STOP THINKIN' (ABOUT YOUR LOVE) (MCA, ASCAP/Bush Burnin', ASCAP/Mikel Moco, ASCAP/Strick-Lick, ASCAP)	ASCAP/Strick-Lick, ASCAP
93 I'LL TAKE YOU THERE (Irving, BMI)	ASCAP/Strick-Lick, ASCAP
25 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP)	ASCAP/Strick-Lick, ASCAP
50 IN & OUT OF LOVE (Virgin Songs, BMI/Morning Crew, BMI)	ASCAP/Strick-Lick, ASCAP
17 INSATIABLE (Controversy, ASCAP/WB, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
71 IS IT GOOD TO YOU (Colgems-EMI, ASCAP/Zomba, ASCAP/Donril, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
81 IT'S HARD SOMETIME (Def Mix, ASCAP/Baby Knuckles, BMI/Dan Vic, BMI)	ASCAP/Strick-Lick, ASCAP
69 IT'S NOT YOUR MONEY (Bust-I, BMI)	ASCAP/Strick-Lick, ASCAP
60 IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)	ASCAP/Strick-Lick, ASCAP
5 I WANT YOU (Rightsong, BMI/EMI April, ASCAP/Ultrawave, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
97 THE JONES' (Whole Nine Yards, ASCAP/Wokie, ASCAP)	ASCAP/Strick-Lick, ASCAP
24 JUST THE TWO OF US (ADRA, BMI/Howie Tee, BMI/Getalodoffato, BMI)	ASCAP/Strick-Lick, ASCAP
3 KEEP IT COMIN' (Harrindur, BMI/Joe Public, BMI/Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Ensign, BMI) WBM/CPP	ASCAP/Strick-Lick, ASCAP
40 KISS YOU BACK (GLG Two, BMI/Pubhowsyalike, BMI/Willesden, BMI/Bridgeport, BMI)	ASCAP/Strick-Lick, ASCAP
23 LATIFAH'S HAD IT UP 2 HERE (T-Boy, ASCAP/Queen Latifah, ASCAP/Naughty, ASCAP)	ASCAP/Strick-Lick, ASCAP
18 LET'S STAY TOGETHER (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP)	ASCAP/Strick-Lick, ASCAP
90 LET THERE BE LOVE! (Degroat & Degroat, BMI)	ASCAP/Strick-Lick, ASCAP
58 LIVE AND LEARN (Harrindur, BMI/Joe Public, BMI/Noiseta, BMI/Ensign, BMI)	ASCAP/Strick-Lick, ASCAP
99 LIVING IN CONFUSION (Gamble-Huff, ASCAP/Virgin, ASCAP/Terry Burrus, BMI)	ASCAP/Strick-Lick, ASCAP
62 LOST IN THE NIGHT (Dyad, BMI/Ensign, BMI)	ASCAP/Strick-Lick, ASCAP
92 LOVE CRAZY (WB, ASCAP/Jodaway, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
27 LOVE IS CALLING YOU (Stanton's Gold, BMI/April Joy, BMI/Genric, BMI/Island, BMI)	ASCAP/Strick-Lick, ASCAP
29 LOVE STORIES (Virgin Songs, BMI/Morning Crew, BMI)	ASCAP/Strick-Lick, ASCAP
44 LUXURY OF LOVE (Garlic Gulch, BMI/Chubu, BMI/Irving, ASCAP/Write By The Sea, ASCAP/Reata, ASCAP)	ASCAP/Strick-Lick, ASCAP
91 MAKE TIME FOR LOVE (Chicago Bros., BMI/Warner-Tamerlane, BMI) WBM	ASCAP/Strick-Lick, ASCAP
55 MAKE YA BODY MOVE (All Nations, ASCAP)	ASCAP/Strick-Lick, ASCAP
56 MASTERPIECE (Kenny Nolan, ASCAP)	ASCAP/Strick-Lick, ASCAP
64 MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)	ASCAP/Strick-Lick, ASCAP
95 MISTADOBALINA (Street Knowledge, BMI/Gangsta Boogie, ASCAP/WB, ASCAP/Unichappell, BMI)	ASCAP/Strick-Lick, ASCAP
98 MY WORLD (Diva One, ASCAP/Mike Ten, BMI)	ASCAP/Strick-Lick, ASCAP
36 OOOCHIE COOCHIE (Mike Ten, BMI/Biv Ten, ASCAP)	ASCAP/Strick-Lick, ASCAP
68 PAPER DOLL (MCA, ASCAP)	ASCAP/Strick-Lick, ASCAP
66 PEACEFUL JOURNEY (Not Listed)	ASCAP/Strick-Lick, ASCAP
30 POOR GEORGIE (Top Bilin', ASCAP/MCA, ASCAP/Must Rock, BMI/Worldwide, BMI)	ASCAP/Strick-Lick, ASCAP
20 REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijack, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP)	ASCAP/Strick-Lick, ASCAP
6 THE RUSH (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)	ASCAP/Strick-Lick, ASCAP
46 SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin Songs, BMI/Big Mystique, BMI/Kazoom, ASCAP/Polygram Int'l, ASCAP)	ASCAP/Strick-Lick, ASCAP
11 SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barjosa, BMI)	ASCAP/Strick-Lick, ASCAP
52 SHUT EM DOWN (Def American, BMI)	ASCAP/Strick-Lick, ASCAP
61 SMILE (Virgin, ASCAP)	ASCAP/Strick-Lick, ASCAP
79 SO IN LOVE (Bright Light, BMI/Babyface, BMI/Music Corp. Of America, BMI/Khari International, ASCAP/Bugnon, ASCAP)	ASCAP/Strick-Lick, ASCAP
21 SO INTENSE (Bok, BMI/Stone & Muffin, BMI/Getten Again, BMI/Pure Delight, BMI/Harrindur, BMI/Gratitude Sky, ASCAP/Ensign, BMI/Randy Michelle, BMI)	ASCAP/Strick-Lick, ASCAP
16 SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS) (Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Tajai, BMI/Mighty Three, BMI) WBM	ASCAP/Strick-Lick, ASCAP
22 STAY THIS WAY (Varry White, ASCAP/London, ASCAP/Mudslide, BMI)	ASCAP/Strick-Lick, ASCAP
1 STAY (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
32 STEADY MOBBIN' (Gangsta Boogie, ASCAP/Street Knowledge, BMI)	ASCAP/Strick-Lick, ASCAP
45 STRAIGHT FROM MY HEART (WB, ASCAP/Heritage Hill, ASCAP/Sony Tunes, ASCAP/Porter Carroll Jr., ASCAP/DQ, ASCAP)	ASCAP/Strick-Lick, ASCAP
47 TAKE TIME (CCW, ASCAP/Rogij, ASCAP)	ASCAP/Strick-Lick, ASCAP
12 TELL ME WHAT YOU WANT ME TO DO (Gratitude Sky, ASCAP/Tevin Campbell, ASCAP) CPP	ASCAP/Strick-Lick, ASCAP
100 TENDER KISSES (Zodroq, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP) WBM	ASCAP/Strick-Lick, ASCAP
48 TESTIFY (Flyte Tyme, ASCAP)	ASCAP/Strick-Lick, ASCAP
8 THESE THREE WORDS (Stevland Morris, ASCAP)	ASCAP/Strick-Lick, ASCAP
9 THE THINGS THAT U DO (Zomba, ASCAP)	ASCAP/Strick-Lick, ASCAP
65 THINKIN' BACK (Me Good, ASCAP/Azmah Eel, ASCAP/Nubian Beat, ASCAP/Charatroy, ASCAP)	ASCAP/Strick-Lick, ASCAP
78 TURN YOU ON (Livies Boys, BMI)	ASCAP/Strick-Lick, ASCAP
38 UNDERSTANDING (MCA, ASCAP/Zubaidah, ASCAP/WB, ASCAP/Carrumba, ASCAP/Biishir, ASCAP/Roydor, BMI)	ASCAP/Strick-Lick, ASCAP
4 UUH AHH (Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP)	ASCAP/Strick-Lick, ASCAP
7 THE WAY I FEEL ABOUT YOU (Warner-Tamerlane, BMI/Kings Kid, BMI/Writing Staff, ASCAP/Gimme 1/2, ASCAP/Welbeck, ASCAP/Letlover Soupped, ASCAP/ATV, BMI) WBM	ASCAP/Strick-Lick, ASCAP
54 WHAT GOES AROUND COMES AROUND (Miss Bessie, ASCAP)	ASCAP/Strick-Lick, ASCAP
34 WHAT'S ON YOUR MIND (FROM HOUSE PARTY II) (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)	ASCAP/Strick-Lick, ASCAP
43 WHEN YOU GET RIGHT DOWN TO IT (All My Children, ASCAP)	ASCAP/Strick-Lick, ASCAP
83 WHERE WOULD I BE (PSO Ltd., ASCAP/Music By Candlelight, ASCAP/Colgems-EMI, ASCAP)	ASCAP/Strick-Lick, ASCAP
76 YOU CALLED & TOLD ME (FROM STRICTLY BUSINESS) (EMI April, ASCAP/Across 110th Street, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP)	ASCAP/Strick-Lick, ASCAP
86 YOU DON'T KNOW (SOMEBODY TELL ME) (C.E., ASCAP/AACI, ASCAP/Acid Jazz, ASCAP)	ASCAP/Strick-Lick, ASCAP
51 YOU MAKE ME FEEL BRAND NEW (Warner-Tamerlane, BMI) WBM	ASCAP/Strick-Lick, ASCAP
88 YOU SHOWED ME (Trickson, BMI)	ASCAP/Strick-Lick, ASCAP



RAL/DEF JAM, the company that gave you 16 weeks of No. 1 records in '91, count em'...16 weeks, now brings you **PUBLIC ENEMY's remix of SHUT EM DOWN**...destined for No. 1!!!



Hot Rap Singles

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	18	THE PHUNCKY FEEL ONE (C) (CD) RUFFHOUSE 38-73930/COLUMBIA	◆ CYPRESS HILL 4 weeks at No. 1
2	2	3	11	GROOVE WITH IT (C) (CD) (T) COLD CHILLIN' 4-19115/REPRISE	◆ BIG DADDY KANE
3	6	9	8	THE CHOICE IS YOURS (M) (T) MERCURY 865 087*	◆ BLACKSHEEP
4	3	6	8	STEADY MOBBIN' (C) PRIORITY 7247	◆ ICE CUBE
5	10	15	4	POOR GEORGIE (C) (T) FIRST PRIORITY 4-98638/ATLANTIC	◆ MC LYTE
6	4	2	15	JUST THE TWO OF US (M) (T) SELECT 4-66502/ELEKTRA	◆ CHUBB ROCK
7	13	16	5	HOW TO FLOW (C) (T) RAL 38-78087/COLUMBIA	◆ NICE & SMOOTH
8	12	13	4	LATIFAH'S HAD IT UP 2 HERE (CD) (M) (T) TOMMY BOY 506*	◆ QUEEN LATIFAH
9	17	22	3	OOCHIE COOCHIE (C) (T) MOTOWN 2146	◆ M.C. BRAINS
10	8	11	9	MR. SCARFACE (C) (T) RAP-A-LOT 7234/PRIORITY	◆ SCARFACE
11	5	5	13	I'LL BE THERE FOR YOU (C) (T) EAR CANDY 38007	◆ JIBRI WISE ONE
12	9	10	10	BE TRUE TO YOURSELF (C) (T) PROFILE 5343	◆ 2ND II NONE
13	11	4	11	2 LEGIT 2 QUIT (C) (CD) (T) CAPITOL 44785	◆ HAMMER
14	20	19	8	JUST KICKIN' IT (C) (T) S.D.E.G. 91-077/CHIBAN	◆ M.C. BREED & D.F.C.
15	16	17	3	EVERYTHING'S GONNA BE ALRIGHT (CD) (M) (T) TOMMY BOY 999*	◆ NAUGHTY BY NATURE
16	7	7	12	BE A FATHER TO YOUR CHILD (C) (M) (T) PWL AMERICA 867 888-4/MERCURY	◆ ED O.G. & DA BULLDOGS
17	24	—	2	FIRE & EARTH (C) (T) POLYDOR 865 082/PLG	◆ X-CLAN
18	23	28	6	MISTADOBALINA (C) (T) ELEKTRA 64826-4	◆ DEL THA FUNKEE HOMOSAPIEN
19	NEW	1	1	SHUT 'EM DOWN (CD) (M) (T) DEF JAM 74165*/COLUMBIA	◆ PUBLIC ENEMY
20	22	21	3	WHAT'S ON YOUR MIND (C) (T) MCA 54312	ERIC B. & RAKIM
21	18	12	17	IS IT GOOD TO YOU (C) (M) (T) UPTOWN 54200/MCA	◆ HEAVY D. & THE BOYZ
22	21	26	4	ALL FOR ONE (C) (T) ELEKTRA 64246-4	◆ BRAND NUBIAN
23	19	24	3	TIME TO FLOW (C) (T) JIVE 42032	◆ D-NICE
24	15	8	14	KISS YOU BACK (CD) (M) (T) TOMMY BOY 993*	◆ DIGITAL UNDERGROUND
25	25	25	3	JAZZ (WE'VE GOT) (C) (T) JIVE 42035*	◆ A TRIBE CALLED QUEST
26	29	29	4	ONE TIME'S GOT NO CASE (CD) (M) (T) DEF AMERICAN 4-40221*/REPRISE	◆ SIR MIX-A-LOT
27	26	—	2	RING THE ALARM (C) (M) (T) JIVE 42020	◆ FU-SCHNICKENS
28	30	—	2	THE INT'L ZONE COASTER (C) (T) ELEKTRA 64828-4	◆ LEADERS OF THE NEW SCHOOL
29	27	18	26	MIND PLAYING TRICKS ON ME (C) (T) RAP-A-LOT 7241/PRIORITY	◆ GETO BOYS
30	14	14	11	WILDSIDE (C) (M) (T) INTERSCOPE 4-98673/ATLANTIC	◆ MARKY MARK & THE FUNKY BUNCH

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability. © 1992, Billboard/BPI Communications.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	2	7	5	A DEEPER LOVE COLUMBIA 44-74135 1 week at No. 1	◆ CLIVILLES & COLE
2	3	5	9	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
3	6	8	6	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
4	7	9	5	BLACK OR WHITE EPIC 74099	◆ MICHAEL JACKSON
5	1	3	8	MINDFLUX RCA 62162-1	◆ N-JOI
6	11	12	5	NOCTURNE COLUMBIA 44-74139	◆ T99
7	4	6	9	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
8	12	13	6	RAN KAN KAN (FROM "THE MAMBO KINGS") ELEKTRA PROMO	TITO PUENTE
9	9	2	11	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAND
10	13	17	6	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
11	8	1	11	JUST A TOUCH OF LOVE COLUMBIA 44-74032	◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS
12	14	20	5	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
13	5	4	10	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
14	10	11	8	WE GONNA GET ZYX 6548	R.A.F.
15	19	27	5	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
16	20	43	3	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
17	21	28	4	FEAR (OF THE UNKNOWN) GEFEN 21702	◆ SIOUXSIE AND THE BANSHEES
18	30	—	2	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CE CE PENISTON
19	18	26	8	YOU'RE ALL I'VE WAITED 4 SMASH 865 009-1/PLG	◆ JAMIE PRINCIPLE
20	24	32	5	I WANT YOU MCA 54138	◆ JODY WATLEY
21	29	37	5	RADIOACTIVITY ELEKTRA 0-66486	KRAFTWERK
22	31	41	3	RUBB IT IN INVASION 36004	FIERCE RULING DIVA
★ ★ ★ Power Pick ★ ★ ★					
23	38	48	3	PRIDE (IN THE NAME OF LOVE) COLUMBIA 44-74135	◆ CLIVILLES & COLE
24	16	14	10	GET READY FOR THIS RADIKAL 12256	◆ 2 UNLIMITED
25	27	35	4	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
26	35	45	3	DO YOU WANT IT RIGHT NOW ESQUIRE 181	DEGREES OF MOTION
27	36	44	4	YOU'RE GONNA LOVE IT MOTOWN 4812-1	DIANA ROSS
★ ★ ★ Hot Shot Debut ★ ★ ★					
28	NEW ▶	1	1	CHIC MYSTIQUE WARNER BROS. 0-40225	◆ CHIC
29	22	18	11	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
30	28	31	5	THE GLOBE COLUMBIA 44-74180	◆ BIG AUDIO DYNAMITE II
31	17	16	8	I LIKE IT A&M 75021 2393-1	OVERWEIGHT POOCH FEATURING CE CE PENISTON
32	26	15	11	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY	◆ THE ORB
33	43	—	2	L.S.D. IS THE BOMB MAJHI 9109/CHEETAH	◆ RADIOACTIVE GOLDFISH
34	23	19	11	LET ME GROOVE U ATCO EASTWEST 0-96258/ATLANTIC	J.T.
35	44	—	2	WHEN LOVE CALLS I.D. 1010	SHAY JONES
36	46	—	2	IN MY DREAMS HOLLYWOOD 0-66464/ELEKTRA	◆ THE PARTY
37	15	10	12	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
38	NEW ▶	1	1	THE MUSIC IS RIGHT RCA 62154-1	MUSTO & BONES
39	NEW ▶	1	1	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
40	34	22	11	SMELLS LIKE TEEN SPIRIT DGC 21673	◆ NIRVANA
41	NEW ▶	1	1	STAY THIS WAY DELICIOUS VINYL 866 186-1/PLG	◆ THE BRAND NEW HEAVIES
42	42	47	3	MYSTERIOUS WAYS ISLAND 422866 189-1/PLG	◆ U2
43	32	21	13	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
44	NEW ▶	1	1	WE CAN DO IT (WAKE UP) EMOTIVE 715	JAMES HOWARD
45	NEW ▶	1	1	COLD SMASH 865 525-1/PLG	LATOUR
46	25	25	5	THE COMFORT ZONE MERCURY 865 073-1	◆ VANESSA WILLIAMS
47	48	49	4	LET THERE BE LOVE ELEKTRA 0-66488	SHIRLEY MURDOCK
48	40	34	12	LOVE TO HATE YOU SIRE 0-40218/REPRISE	◆ ERASURE
49	37	36	10	SOMETHING GOT ME STARTED ATCO EASTWEST 0-96290/ATLANTIC	◆ SIMPLY RED
50	33	29	11	THE BEGINNING SIRE 0-40200/WARNER BROS.	◆ SEAL

12-INCH SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE
OF RETAIL STORES AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	2	4	BLACK OR WHITE EPIC 74099 2 weeks at No. 1	◆ MICHAEL JACKSON
2	3	5	5	PRIDE (IN THE NAME OF LOVE)/ A DEEPER LOVE COLUMBIA 44-74135	◆ CLIVILLES & COLE
3	5	6	8	I'M TOO SEXY CHARISMA 0-96256	◆ RIGHT SAID FRED
4	7	7	9	TAKE CONTROL OF THE PARTY EPIC 74056	B.G. THE PRINCE OF RAP
5	8	10	8	HOLD ON (TIGHTER TO LOVE) GREAT JONES 162530 611-1/ISLAND	◆ CLUBLAND
6	4	4	11	2 LEGIT 2 QUIT CAPITOL V-15791	◆ HAMMER
7	6	3	15	MOVE ANY MOUNTAIN (PROGEN 91) EPIC 74043	◆ THE SHAMEN
8	10	13	6	KEEP IT COMIN' ELEKTRA 0-66475	◆ KEITH SWEAT
9	2	1	10	THE COMFORT ZONE MERCURY 865 073-1	◆ VANESSA WILLIAMS
10	12	20	5	I WANT YOU MCA 54138	◆ JODY WATLEY
11	14	25	4	SURPRISE MERCURY 866 175-1	CRYSTAL WATERS
12	17	24	5	ADDAMS GROOVE CAPITOL V-15801	◆ HAMMER
13	22	27	4	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 0-40196	◆ ST. ETIENNE
14	15	26	5	EVERYTHING'S GONNA BE ALRIGHT TOMMY BOY 999	◆ NAUGHTY BY NATURE
15	13	15	11	I'LL BE YOUR FRIEND RCA 62156-1	ROBERT OWENS
16	16	21	6	LOVE ME ALL UP RCA 62115-1	STACY EARL
17	25	35	4	STAY UPTOWN 54290/MCA	◆ JODECI
18	19	19	12	IN PARADISE METROPOLITAN 4475	◆ LAISSEZ FAIRE
19	20	17	14	JAMES BROWN IS DEAD WATTS 714/ARISTA	L.A. STYLE
20	30	43	3	BUTT NAKED TURNSTYLE 0-96251/ATLANTIC	CHARM
21	26	28	4	COMIN' ON STRONG MUTE 0-66471/ELEKTRA	DESIYA
22	9	11	9	SPREAD LOVE EPIC 74058	CUT 'N' MOVE
23	28	32	4	MINDFLUX RCA 62162-1	◆ N-JOI
24	29	34	5	WHAT GOES AROUND COMES AROUND CUTTING 256	GIGGLES
★ ★ ★ Power Pick ★ ★ ★					
25	36	44	3	DIRECT ME GIANT 0-40307/WARNER BROS.	REESE PROJECT
26	27	30	6	I WANNA? CARDIAC 3-4020	BROTHER MAKES 3
27	35	36	5	SMELLS LIKE TEEN SPIRIT DGC 21673	◆ NIRVANA
28	11	8	11	JUST A TOUCH OF LOVE COLUMBIA 44-74032	◆ C&C MUSIC FACTORY PRESENTS ZELMA DAVIS
29	31	33	5	MYSTERIOUS WAYS ISLAND 422866 189-1/PLG	◆ U2
30	38	41	3	LATIFAH'S HAD IT UP 2 HERE TOMMY BOY 506	◆ QUEEN LATIFAH
31	23	14	14	KISS YOU BACK TOMMY BOY 993	◆ DIGITAL UNDERGROUND
★ ★ ★ Hot Shot Debut ★ ★ ★					
32	NEW ▶	1	1	WE GOT A LOVE THANG A&M 75021 7328-1	◆ CE CE PENISTON
33	21	18	8	THE JAM EPIC 74041	SHABBA RANKS FEATURING KRS-1
34	39	47	3	WHAT'S ON YOUR MIND MCA 54279	◆ ERIC B. & RAKIM
35	41	50	3	DEEPER FFRR 869 637-1/LONDON	SUSAN CLARK
36	18	9	14	CHANGE ARISTA 12363-1	◆ LISA STANSFIELD
37	24	12	13	TOO BLIND TO SEE IT I.D./ATCO EASTWEST 0-96255/ATLANTIC	◆ KYM SIMS
38	40	—	2	IN MY DREAMS HOLLYWOOD 0-66464/ELEKTRA	◆ THE PARTY
39	42	46	3	WHAT CAN YOU DO FOR ME FFRR 869 581-1/LONDON	◆ UTAH SAINTS
40	45	—	2	DO YOU WANT IT RIGHT NOW ESQUIRE 181	DEGREES OF MOTION
41	NEW ▶	1	1	NOCTURNE COLUMBIA 44-74139	◆ T99
42	NEW ▶	1	1	SHUT EM DOWN DEF JAM 44-74165/COLUMBIA	◆ PUBLIC ENEMY
43	NEW ▶	1	1	WHEN LOVE CALLS I.D. 1010	SHAY JONES
44	33	22	16	IS IT GOOD TO YOU UPTOWN 54201/MCA	◆ HEAVY D. & THE BOYZ
45	48	40	11	JUST THE TWO OF US SELECT 0-66502/ELEKTRA	◆ CHUBB ROCK
46	32	31	6	WE GONNA GET ZYX 6548	R.A.F.
47	43	48	4	BE A FATHER TO YOUR CHILD PWL AMERICA 867 889-1/MERCURY	◆ ED O.G. & DA BULLDOGS
48	34	23	11	TAKE CONTROL CAROLINE 2512-0	LORDS OF ACID
49	37	16	9	LITTLE FLUFFY CLOUDS BIG LIFE 865-139-1/MERCURY	◆ THE ORB
50	44	—	2	THE RUSH EPIC 74048	LUTHER VANDROSS

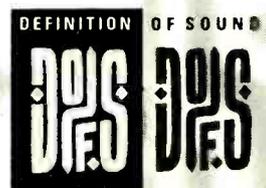
○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. Records listed under Club Play are 12-inch unless indicated otherwise. © 1992, Billboard/BPI Communications.

"HEY, YOU, WHERE ARE YOU GOING?"

I'M GOING TO MOIRA JANE'S CAFE."

NEW FROM
DEFINITION
OF SOUND

"MOIRA JANE'S CAFE"
(LIVE VERSION)



© 1992 CARDIAC RECORDS, INC.

Sledge Is Back; Sims Simmers; Abdul Exudes Club Vibe

THE SINGLE LIFE: As always, the jams are flying fast'n'furious. Let's catch up...

Remember **Sister Sledge**? Although the disco-era sibling quartet is a mere memory, its former lead singer, **Kathy Sledge**, is primed for a club comeback with "Take Me Back (To Love)" (**Epic**). This festive, garage-vibed houser benefits from the maturing remix hand of **Roger S.**, who takes it through six strong variations. Of course, the *real* reason to check this jam out is Sledge's instantly recognizable voice, which sounds as powerful as it did on classics like "We Are Family." We're on the edge of our seat waiting for her comeback album, "Heart."

Kym Sims follows her breakthrough hit, "Too Blind To See It," with the equally endearing "Take My Advice" (**Atco/EastWest**), which comes in two markedly different incarnations. The first version is the requisite houser, drenched with stately horns and strings—not to mention samples galore. More radio-oriented is the down-tempo, funk-/jack rendering, which emphasizes the tune's retro chorus. Both mixes work extremely well and should further establish the lovely Sims' profile in various sectors.

With a little help from the omnipresent **Steve "Silk" Hurley**, pop chanteuse **Paula Abdul** offers what appears to be her first bona-fide club hit. "Vibeology" (**Virgin**), the strongest moment on her multiplatinum opus "Spellbound," now sports a tough house beat that will heat up peak-hour sets. Don't miss the "Underground Sax" dub.

Virgin serves up another appetizing treat in the form of "Philly," by U.K. quartet **Fluke**. A favorite for several months on import, this track takes a wicked bass line, reminiscent of the **Frankie Goes To Hollywood** hit "Welcome To The Pleasuredome," and embellishes it with techno-ized keys and a catchy modern-pop melody.

"Philly" is lifted from the act's fine five-cut EP, "Out." It's a prelude to a full-length album, slated to hit the streets later this year.

On the techno tip, Belgian **Hithouse Records** pumps hard with a pair of noteworthy releases. "Let The Groove Move" by Dutch act **Second Wave** is a cathartic cut that is crammed with percolating, acidic keyboard effects. Infectious vocal samples and a frenetic beat add to the track's potential as a mainstream smash. Majors, be alert.

On its self-titled four-song EP, compatriot **Spirit Of Adventure** succeeds in maintaining a rough, hardcore edge, while infusing soft, ambient elements. Programming priorities should be "L'Hysterie" and "Growing Knowledge."

Soundsource is deservedly heating up European dancefloors with "Take Me Up" (**FFRR/London, U.K.**), a groovy intermingling of house, techno, and hip-hop influences. The invigorating, frenetic track has been remixed to the hilt, though we're most fond of the original version, produced by **Morgan King** and **Nick Hook**. **Zemya Hamilton** turns in some fine vocal scating, while **M-Rock** is quick and clever.

"Take Me Up" will be one of 15 tracks featured on London's upcoming techno-rave compilation, "Only For The Headstrong," scheduled to



by Larry Flick

drop in the U.S. this April. A shorter version is already out overseas and is selling briskly. The stateside pressing will include remixes of **Susan Clark's** "Deeper," **East Side Beat's** kicking cover of "Ride Like The Wind," and the fun "Roobarb & Custard" by **Shaft**.

Producer/songwriter **James Bratton's** posse of talent at **111 East Records** (New York) continues to eek out one slammin' houser after another. On "Trouble," New Jersey-born **Sabrina Carroll** proves that shrieking is not the only path to divadom. With in a bass-rich R&B setting, she delivers a subtle-yet-assertive performance that relies more attitude than acrobatics. Nice hook, too.

It continues to confound us that **Arthur Baker's** brilliant "Give In To The Rhythm" (**RCA**) set has not received the widespread attention it deserves. We hope the third try will do

the trick as the legendary producer/songwriter recreates his classic collaboration with **Freeze**, "I.O.U." Fronted by femme newcomer **Nikeeta**, the track is infused with a charming pop/house vibe that recalls hits by **Madonna** and **Cathy Dennis**. Baker's varied remixes are way cool for mainstream sets, while **Roger S.** delivers the properly deep "After Hours" mix to entice underground pun-dits.

Speaking of covers, newcomer **Cheryl Howard** takes on **Yvonne Elliman's** disco evergreen "If I Can't Have You" (**Atlantic**) with winning results. Thanks to her booming, soulful delivery, Howard transforms the smooth original into a highly charged garage kicker. **Junior Vasquez** keeps the bass tough, though we could have lived without the miscellaneous rap interludes.

Fans of New Jersey-style deep house are advised to dip into **Michael Lavel's** "Do Me This Way" (**Emotive**, New York), on which he sprawls out confidently over a spare arrangement that emphasizes a muscular bass line. Folks with a penchant for strings and horns should go to the flipside and get worked over by **Charles Dockins's** lush remixes.

REACHING FOR 'MAGIC': At long last, **Arista** has issued "Don't Lose The Magic," **Shawn Christopher's** follow-up to her No. 1 smash, "Another Sleepless Night." The track, which has been remixed by **Mike "Hitman" Wilson**, **David Morales**, and **Todd Terry**, is a slammin', R&B-flavored houser that frames Christopher's fine voice with spiraling strings and a warm bass line. Guaranteed to pack dancefloors, "Don't Lose The Magic" also has the juice to click with radio programmers.

The song is an enticing precursor to the upcoming "Reaching For A

Star" album, which **Arista** plans to ship in March. Produced by **Hitman**, the set is stylistically varied, tempering the predicted club fare with urban/funk jams such as "The Right Thing" and "Thinking About The Way," and ballads like "Angel Eyes."

With the proper promotion, this album is thick with hit singles, including the percolating "For Your Love" and "Welcome Home." Look for an extensive club tour to start soon.

TID-BEATS: **Marco Navarro** has been upped to associate director of dance music at **Atlantic Records** in New York. He'll be responsible for club, record pool, and retail promotion. He previously was a manager of the department... **Charles Dixon** has joined **Pendulum Records** in New York as an A&R representative. He was national director of club promotions at **Tommy Boy**... **Dancin' Danny D** is knee-deep in recording his much-anticipated second **D-Mob** album for **London Records**. Details surrounding the project are under tight wraps, though we did learn that **Cathy Dennis** will appear on at least one track. Look for new music to drop by the end of the year... As if he weren't busy enough writing and producing songs for his **Mercury** recording debut, remixer **Freddy Bastone** is now also building up his acting résumé. He will play a leading role in an off-Broadway revival of "Hurlyburly" when it opens later this month... The **Black Box** posse has just remixed **Love Revolution's** lawless "Give It To Me Baby" (**Network, U.K.**). By the by, the track is still up for grabs in the U.S. Would someone please wake up?!... Finally, how about the video for **Jamie Principle's** "You're All I've Waited 4"? Transvestites in leather bustiers and bondage?! **Scanda!!** We dare **MTV** (or anyone) to air this one.



A Super Deal. After causing a stir with his "Nuff Man A Dead" track on Columbia's acclaimed "Dancehall Reggaespañol" compilation album recently, reggae performer **Super Cat** was signed to an album deal with the label. His debut set, "Don Dadda," is due for release later this month. Shown, front row from left, are **David Kahne**, senior VP of A&R, Columbia; **Super Cat**; and **Maxine Stowe**, manager of A&R, Columbia. In back row, from left, are **Robert Livingston**, personal manager; **Don Jenner**, president, Columbia; and **John Ingrassia**, director of business affairs, Sony Music.

Hot Dance Breakouts

CLUB PLAY

1. JUSTIFIED AND ANCIENT THE KLF
2. LOSING YOU SGH-MOCCASOUL
3. MOIRA JANE'S CAFE DEFINITION OF SOUND CARDIAC
4. SHUT EM DOWN PUBLIC ENEMY DEF
5. JAMES BROWN IS STILL ALIVE HOLY NOISE

12" SINGLES SALES

1. PAPER DOLL P.M. DAWN GEE STREET
2. YOU (YOU'RE THE ONE FOR ME) EX-GIRLFRIEND REPRISE
3. THE TRUE MEANING OF LOVE JOMANDA BIG BEAT
4. YOU SHOWED ME SALT-N-PEPA NEXT PLATEAU
5. YOU'RE ALL I'VE WAITED 4 JAMIE PRINCIPLE SMASH

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

DISCO MAGIC HOME OF THE HITS!

LOMBARDONI, FULL & BUTCHER, PANTY BOY, ITALIAN, DJM records, GROOVEGROOVE Melody, HOT, DWA, EUROENERGY.

78/A MECENATE, MILAN ITALY - T. 2.58012071 FAX 2.5064675/55400364

ADVERTISMENT THE UNDERGROUND AND INDEPENDENT DANCE CHART

- 1- TOXIC TWO...Rave Generator (Remix) DANCEFLOOR
- 2- RED LIGHT...Who Needs Enemies H-BAS
- 3- 27TH CENTURY...Turn It Up-Turn It Out STRICTLY R
- 4- URSULA...By Your Side 111 EAST
- 5- MKG...Make the Beat Pound DANCEFLOOR
- 6- BLACK TRAX VOL.2...Various NIGHT CLUB
- 7- MARTELL...Do You Want Me CLUBHOUSE
- 8- LOUD SCIENCE...Let's All ... DANCEFLOOR
- 9- RICHMIX...I Believe NUGROOVE
- 10- The HAYDEN...Tribal Life STROBE
- 11- OBLIQUE...Everything's Alright 111 EAST
- 12- DTR...Ralphie's Groove REY-D
- 13- JAMES HOWARD...We Can Do It EMOTIVE
- 14- KAMAR...In Every Way MOVN
- 15- THE 92 CREW...Listen To the Rhythm DANCEFLOOR
- 16- DUB POETS...Black & White NUGROOVE
- 17- DJ SMASH...Jazzy Grooves Vol.2 EIGHTBALL
- 18- SLAM MODE...Move Your Feet RIGHT AREA
- 19- MK...Burning AREA-10
- 20- RE...A Man and His Flute CLUBHOUSE
- 21- NICE PSYCHO...Promises STRICTLY R
- 22- VOICES of 6th AVE...Call Him Up ACE BEAT
- 23- RALPH RASARDO...Una Cosa De Amour TEMPEST
- 24- ZERO ZERO...Zeroed INSTINCT
- 25- BLAKE BAXTER...Strong to Survive INCOGNITO

All the above titles available through: VISTA SOUNDS INTERNATIONAL, INC 215 ENGLEWOOD AVENUE, ENGLEWOOD, NJ 07631 TEL: 201-568-0040 / FAX: 201-568-2599

HITS!!! 12-INCH PLAY LIST

- 1 SIMONE My Family Depends On Me HOUSE
- 2 SABRINA Cover Model HOUSE
- 3 JAMES HOWARD We Can Do It (Wake Up) GARAGE
- 4 MAX COVERI Come Back HI-NRG
- 5 JILLY Fly HI-NRG
- 6 TECHNORTE TFO TECHNO
- 7 FLETCH TWO Pump The Rhythm TECHNO
- 8 TECH-MAKER Trackin' Stuff TECHNO
- 9 303 TRANCE FACTOR S.L.E.E.P. Tonight TECHNO
- 10 HYSTERYA Energy Express TECHNO
- 11 SBAM On The Road Again TECHNO
- 12 D.J. MAGNETIC Computer TECHNO
- 13 THE LOST TRIBE... Que Viva Mexico TECHNO-RAVE
- 14 D.J. POWER EveryBody Pump TECHNO-RAVE
- 15 ERETIKA Sacro Cosmo TECHNO-RAVE
- 16 2 NOTES U Don't Know TECHNO-HOUSE
- 17 ODESSA Thank You Baby TECHNO-HOUSE
- 18 P.F.A. Elvis Is Just A King TECHNO-HOUSE
- 19 PLATEFORM 9 Bad Love TECHNO-HOUSE
- 20 INFAMIA Powertrax TECHNO-E.P.

78/A MECENATE, MILAN ITALY T. 2.58012071 - FAX 2.5064675/55400364

Mellencamp Soundtrack Leans Country Tunes From Rocker's Film Accent Songwriting

BY JIM BESSMAN

NEW YORK—Heartlands rocker John Mellencamp is targeting the country market with his "Falling From Grace" movie soundtrack. The flick, which Mellencamp directed and stars in, opens Feb. 21 in six markets.

The Mercury Records soundtrack, a veritable singer/songwriter celebration, is due out Feb. 18 and was preceded by the first single, "Sweet Suzanne," by the Buzzin' Cousins, which went to country radio stations Jan. 20.

The Mercury Records soundtrack, a veritable singer/songwriter celebration, is due out Feb. 18 and was preceded by the first single, "Sweet Suzanne," by the Buzzin' Cousins, which went to country radio stations Jan. 20.

Buzzin' Cousins is composed of Mellencamp (who penned the tune), Dwight Yoakam, John Prine, Joe Ely, and James McMurtry, whose "Too Long In The Wasteland" album Mellencamp produced. Prine also appears in the movie, which was scripted by McMurtry's novelist father, Larry McMurtry.

A second single, Janis Ian's "Days Like These," goes to adult contemporary stations Feb. 10. It is the first release from the fabled singer/songwriter, who is now based in Nashville, since her "Restless Eyes" album in 1981.

Included in the remaining tracks are Yoakam's "Common Day Man," Nanci Griffith's "Cradle Of The Interstate," Prine's "All The Best," two instrumentals by Mellencamp's fiddler and recent Capitol Records signee, Lisa Germano, and a pair of Mellencamp solo cuts, "Don't Scare Me None" and "Nothin's For Free."

The country music slant of the soundtrack arises from the movie's plot, in which Mellencamp plays Buddy Parks, a country star who returns to his rural hometown.

"The idea was to get songs that worked in the film, rather than have a soundtrack which was in any way exploitative," says Mellencamp, who also produced his soundtrack. "So you don't want John Mellencamp being anything other than Buddy Parks and singing to any-

thing more than a piano or acoustic guitar backup."

Maintaining the strived-for authenticity, the movie's title track is sung by Larry Rollins, a friend of Mellencamp's former guitarist, Larry Crane, who wrote the song and appears in the movie. Besides running a fishing supplies shop in Mellencamp's home state of Indiana, Rollins is a "for-real barroom country singer," Mellencamp says. And the vocalist for Pure Jam, which sings "Searchin' For The Perfect Girl," is Mellencamp's older brother, Joe, who plays a country club bandleader in the movie and who in real life "does exactly the same thing in a weekend band."

A snippet of Buck Owens' 1966 hit "Waitin' In Your Welfare Line," sung by Mellencamp's character and his buddies throughout the film, opens the soundtrack album, which also uses movie dialog to set up each cut.

"That's the difference between soundtracks of today and yesterday," says Mellencamp. "Like in [the soundtrack of] 'South Pacific,' you'd hear guys talking, leading into the songs so they made sense."

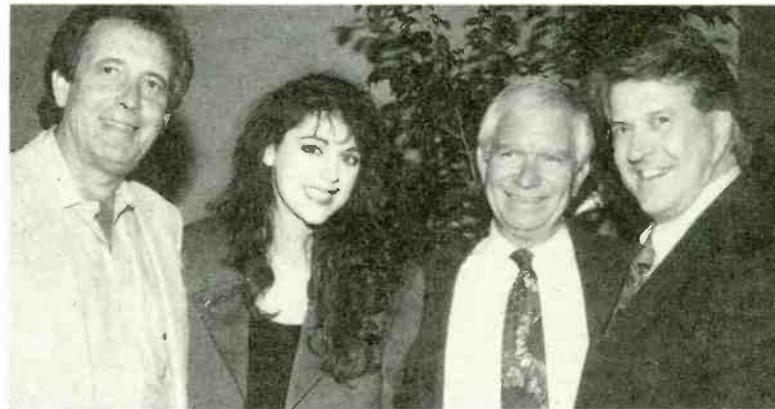
The Mercury artist is still riding high on and touring behind his current platinum rock album, "Whenever We Wanted." To avoid trade and consumer confusion, label product development manager Marty Maidenberg reports that the soundtrack album is being marketed separately from Mellencamp's.

"It's a different kind of project," adds Mellencamp's manager, Harry Sandler, "and we don't want to oversaturate John." The introductory country market outreach, Sandler's partner, Dave Lonca, says, results from the label's country division latching onto the track.

"Though they've never actively worked John at the format, some country programmers have toyed around with songs like 'Cherry Bomb' and 'Check It Out,'" says

Lonca. "So they have a soft spot in their hearts for him—and, of course, Dwight Yoakam and the other Buzzin' Cousins."

Sandler adds that a "Sweet Suzanne" video is being planned, and that a "Days Like These" clip is already in the can. "It's astonishing, but it was Janis' first video," says Mellencamp, who flew Ian to his Bloomington, Ind., headquarters after Sandler was wowed by an Ian performance at Nashville's Bluebird Cafe. "She said, 'Thanks for not taking my publishing.' But I didn't write the song!"



Door Prize. Atlantic Records' Donna Ulisse took the spotlight at a recent listening party at BMI in Nashville to debut her first album for the label, "Trouble At The Door." Shown here with Ulisse, from left, are Elroy Kahanek, Atlantic's director of artist development; Dale Morris, her manager, and Harry Warner, BMI's assistant VP.

Putting N'ville Rock Scene On Solid Ground Extravaganza Reveals Lack Of Imaginative Vision

This week's column was written by Debbie Holley, who covered the recent Nashville Music Extravaganza, the rock'n'roll showcase hosted annually by the Nashville Entertainment Assn.

ECHOES AND AFTERTHOUGHTS: Is Nashville's rock scene ever going to happen? Not without more imaginative and thought-provoking band concepts, say industry professionals who attended the NEA Extravaganza Jan. 16-18.

Though on-the-spot surveys of industry executives suggested that a dozen or so of the 25 showcasing bands were solid contenders for label and publishing deals (Billboard, Feb. 1), a subsequent telephone survey found the number of potential signings had eroded to no more than half a dozen. Scene spoke to representatives from Atlantic Records, Elektra Records, Rondor Music, MCA Music Publishing, MCA Records, and Columbia Records, most of whom asked not to be quoted by name.

Some asserted that Nashville's rock scene simply doesn't measure up to New York and Los Angeles in quality and originality. "The Nashville showcases were like watching a bunch of MTV clones," commented one rep from Atlantic Records. "There was really nothing fresh about anything I saw." The same rep complained of too many bands and too little time to rest and absorb their music between sets. Michael Gallelli, director of A&R for Columbia Records, says he failed to find anything signable, but added that "it was productive in the sense that I got to see some bands I had heard about." He applauded the NEA for bringing in bands from outside of Nashville and Tennessee: "You can't expect one city to generate 25 bands a year. Perhaps the NEA should shorten the event and focus on quality and not quantity."

Andy Olyphant, from Rondor, had nothing but kudos for the NEA. He says he was especially impressed with the overall organization of the event. Cathleen Murphy, MCA Music, reports she was especially taken by the group Wild About Harry: "If that band happened in New York, they would be set into a category and [booked] into a cabaret theater at 14 bucks a pop. The kids in this band really feel that this is mainstream music, and that's refreshing."

Addressing the lack of urban music acts in the Ex-

travaganza, Kurt Denny, director of A&R for MCA Records/Nashville, concludes, "We definitely have an urban scene here but—just like the rock'n'roll scene—it's going to have to let us know where to find it. R&B and rap bands don't have a place to showcase here—so they'll have to flag us down."

AUDIENCE REACTION: If industry observers had a mixed reaction to the Extravaganza offerings, the crowds on hand seemed to find a good deal to get excited about.

The four-member, mellow-fellow band Wild About Harry kicked off the series of shows at the 12th & Porter club with a jazzy touch of class. The band, cloaked in '40s-style threads, enchanted the audience via the rich vocals of Molly Felder and thoroughly fresh material (much of it penned by member Bill Demail). Particularly appealing numbers were "Nightowls" and "Room Enough For Two."

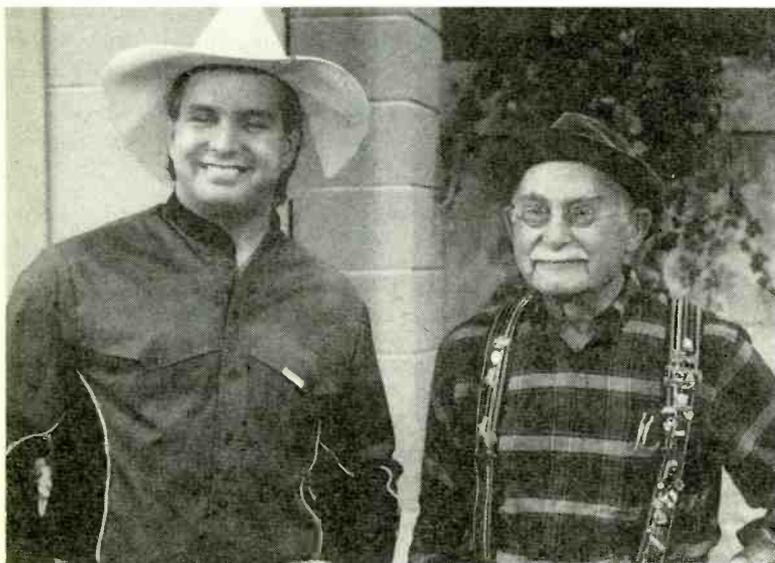
Downtown, at Diamond N' The Ruff, singer/songwriters Layton Howerton and Jeff Black gave separate, but equally pleasing, sets. Howerton's music, which has a tinge of coffee house folk, was gentle, honest, and genuinely likable. An acoustic guitarist and Warner/Chappell songwriter, Black wooed the audience with powerful adult rock music and showmanship. Black has opened for such acts as Johnny Winter, John Prine, and Dave Mason.

Local hipsters were on the scene at the cavernous 328 Performance Hall for a long evening of music by Jody's Power Bill, Hopscotch Army, Ball Of Confusion, and Jeff Finlin & Big Chief. Jody's was perhaps the freshest-sounding of these bands. Built around the grand piano sound of leader Ben Folds, the three-man unit splashed the audience with jazz, pop, and rock-influenced originals and clearly gained the attention of many industry reps.

Decibels and flash seemed to be what rough-rock act Hopscotch Army was about, although it presented these elements with finesse. The song "Anesthesia" was a top crowd-pleaser. Ball Of Confusion excited onlookers with plenty of posture, energy, harmonies, and good, loud rock'n'roll.

Highly stylized Finlin scored with a tasty, Mellencamp-ish rock set. One of his best pieces was "Corner Of My World."

Among the other picks-of-the-litter were Month
(Continued on page 26)



Garth & Gramps. Country colossus Garth Brooks, left, and Country Music Hall Of Famer Grandpa Jones laugh at the antics going on during the taping of the "Hee Haw" TV series.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING FEB. 8, 1992

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	20	GARTH BROOKS ▲ ⁶ LIBERTY 96330* (10.98) 20 weeks at No. 1	ROPIN' THE WIND	1
2	2	2	72	GARTH BROOKS ▲ ⁶ LIBERTY 93866* (9.98)	NO FENCES	1
3	3	5	143	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98)	GARTH BROOKS	2
4	4	3	17	REBA MCENTIRE ● MCA 10400* (9.98)	FOR MY BROKEN HEART	3
5	5	4	35	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
6	6	6	46	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5
7	8	11	18	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7
8	7	8	4	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7
9	11	10	30	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9
10	9	7	37	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
11	10	9	30	TRISHA YEARWOOD ● MCA 10297* (9.98)	TRISHA YEARWOOD	2
12	14	19	9	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	12
13	13	13	36	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
14	18	18	24	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
15	16	14	64	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
16	15	15	16	ALABAMA RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
17	12	12	20	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
18	23	30	40	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	18
19	20	20	41	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10
20	21	22	35	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13
21	19	17	72	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
22	17	16	22	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
23	22	—	2	SAWYER BROWN CURB 95624* (9.98)	DIRT ROAD	22
24	25	26	181	THE JUDDS ▲ ² CURB 8318*/RCA (9.98)	GREATEST HITS	1
25	27	33	11	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	25
26	29	34	64	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
27	33	53	13	SUZY BOGGUSS LIBERTY 95847* (9.98)	ACES	27
28	24	21	45	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
29	45	—	2	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	29
30	38	38	24	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	30
31	30	24	99	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
32	31	32	68	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
33	26	23	98	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
34	37	29	143	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1
35	32	—	2	EMMYLOU HARRIS & THE NASH RAMBLERS REPRIS 26664*/WARNER BROS. (10.98)	AT THE RYMAN	32
36	42	36	67	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	19
37	35	27	44	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
38	28	25	11	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25
39	34	28	109	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	40	31	24	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	15
41	36	35	21	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
42	43	40	44	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
43	39	37	14	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
44	51	44	76	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
45	41	46	18	BILLY DEAN SBK 4-96728*/LIBERTY (9.98)	BILLY DEAN	34
46	46	41	15	GEORGE JONES MCA 10398* (9.98)	AND ALONG CAME JONES	22
47	53	48	95	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
48	44	39	16	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98)	WALK THE PLANK	39
49	56	54	117	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
50	48	42	71	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
51	54	43	9	KENNY ROGERS REPRIS 26740*/WARNER BROS. (9.98)	BACK HOME AGAIN	43
52	59	59	36	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
53	60	57	122	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
54	47	47	106	DAN SEALS LIBERTY 48308 (4.98)	THE BEST	7
55	57	51	87	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
56	52	50	42	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
57	50	45	17	ROY ROGERS RCA 3024* (10.98)	TRIBUTE	17
58	61	62	52	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
59	49	52	43	BILLY DEAN SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12
60	58	56	74	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
61	55	49	20	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45
62	70	—	11	DAVIS DANIEL MERCURY 848291* (9.98 EQ)	FIGHTING FIRE WITH FIRE	62
63	64	60	114	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
64	73	66	138	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
65	62	65	19	MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY	44
66	75	67	27	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25
67	63	58	78	PIRATES OF THE MISSISSIPPI LIBERTY 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
68	66	61	106	RICKY VAN SHELTON ▲ COLUMBIA 45250*/SONY (8.98 EQ)	RVS III	1
69	69	64	26	CHRIS LEDOUX LIBERTY 96499* (9.98)	WESTERN UNDERGROUND	36
70	67	69	88	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (8.98 EQ)	SIMPLE MAN	2
71	71	—	16	LIONEL CARTWRIGHT MCA 10307* (9.98)	CHASIN' THE SUN	27
72	65	55	51	SAWYER BROWN CURB 94260* (9.98)	BUICK	23
73	72	70	61	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
74	68	63	40	HANK WILLIAMS, JR. CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
75	RE-ENTRY	—	62	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. * Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING FEBRUARY 8, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ³ MCA 12 (8.98) 38 weeks at No. 1	GREATEST HITS	38
2	3	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	38
3	2	ANNE MURRAY ▲ ⁴ CAPITOL 46058* (7.98)	GREATEST HITS	38
4	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	38
5	5	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	38
6	8	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	38
7	7	PATSY CLINE DELUXE 7887/JMG (7.98)	20 GOLD HITS	10
8	6	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	38
9	13	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	37
10	9	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	38
11	19	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98)	GREATEST HITS	28
12	11	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	33
13	15	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	38

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	GEORGE JONES EPIC 40776*/SONY (9.98 EQ)	SUPER HITS	24
15	12	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	7
16	10	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	38
17	16	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	18
18	18	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	31
19	—	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT	1
20	20	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	36
21	22	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	29
22	—	HANK WILLIAMS, JR. ▲ CURB 25834*/WARNER BROS. (9.98)	GREATEST HITS III	10
23	23	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	23
24	17	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	33
25	25	ALABAMA ▲ ⁴ RCA 4229 (8.98)	MOUNTAIN MUSIC	27

Catalog albums are older titles which are registering significant sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Lynn Shults

NO. 1 FOR THE SECOND consecutive week is **Doug Stone's** "A Jukebox With A Country Song." This is the first time Stone has held the No. 1 position for two weeks. His album, "I Thought It Was You," moves from No. 18 to No. 14 on the Top Country Albums chart.

INSIDE THE TOP 10: **Pam Tillis's** "Maybe It Was Memphis" is the week's hottest track. It explodes from No. 11 to No. 7. The race for No. 1 has all the makings of a photo finish between **Travis Tritt** and **Marty Stuart's** "The Whiskey Ain't Workin'" (5-2); **Randy Travis's** "Better Class Of Losers" (8-3); and **Garth Brooks's** "What She's Doing Now" (9-4).

THE HOTTEST TRACKS are led by **Reba McEntire's** "Is There Life Out There" (37-25); "Born Country" (28-22) by **Alabama**; "Dallas" (25-17) by **Alan Jackson**; "Take Your Memory With You" (53-44) by **Vince Gill**; and **Billy Dean's** "Only The Wind" (35-29).

THE ALBUMS CHART continues to reflect the sales generated in the wake of the Garth Brooks' NBC-TV special. Brooks' albums, collectively, sold more than 340,000 units for the week. This was an increase of more than 90,000 units from the previous week. Brooks continues to dominate the top three positions on the Top Country Albums chart, and "Ropin' The Wind" moves back to the No. 1 spot on The Billboard 200. Albums also showing impressive sales increases on the country chart are Doug Stone's "I Thought It Was You"; Pam Tillis' "Put Yourself In My Place" (23-18); **Lorrie Morgan's** "Something In Red" (20-19); and **Joe Diffie's** "Regular Joe" (45-29).

'PLEASE COME TO BOSTON,' wailed **Dave Loggins** in 1974. It is now 18 years later, and Boston remains the only major market without a "Big Stick" radio outlet for country music. Attempts have been made, the last by WBOS, but no one has yet been able to establish a permanent residency in Boston. Will 1992 be the year? Country radio has a long history in New England and many feel the demographics of Boston are not that different from New England cities in which the country format flourishes. **WOKO** Burlington, Vt., **GM Dan Dubonett** says, "I think it's three-fourths presentation and one-fourth music. [WOKO] went from rock'n'roll to country in 1990 and has moved from No. 6 in the market to No. 2 [12-plus] and No. 1 35-64. We are very contemporary. We have the same jocks we had when we were rock, and they deliver the format in a top 40 manner. We don't make it sound like we are sitting on a bale of hay, and I think [WBOS] did that." **WOKQ** Dover, N.H., has been successful with the country format for 22 years. **PD Cliff Blake** says, "Obviously the market is there. Apparently the country format has not been done right, yet, in Boston."

CAN COUNTRY SUCCEED in Boston? "I am always bullish toward country music in the Northeast," says **Unistar's Ed Salamon**. "When properly programmed, on a good facility, it works well." Adds **Susan Bicklehaupt**, radio reporter for The Boston Globe, "To me it seems wide open. I think the demographic is there. The [country] format works in other areas of New England." Now, let's sing in unison, "Please come to Boston..."

Epic Shows Off A Slightly Different Diffie

Trimmer Figure, Hipper Style Part Of Image 'Upgrade'

BY EDWARD MORRIS

NASHVILLE—Epic Records' Joe Diffie has been a serious chart contender since "Home," the first single from his "A Thousand Winding Roads" debut album, went to No. 1 in 1990. He has since had such top singles as "If You Want Me To," "If The Devil Danced In Empty Pockets," and "New Way To Light Up An Old Flame."

Despite these successes, Diffie's management company looked at the fervently youth-oriented country market and decreed that the 33-year-old singer should trim down a bit and assume a visually hipper image. The result of that decree can now be seen on the cover of his just-released second al-

bum, "Regular Joe," and in a series of TV and print ads and point-of-purchase items.

Diffie is set to do an 11-city "Two For Texas Tour" with MCA Records' Mark Chesnutt, beginning Feb. 28. Later this year, he is scheduled to open 21 dates for RCA Records' Alabama.

Says Johnny Slate, whose Image Management handles Diffie, "We're working hard to upgrade Joe's image. What we're shooting for is to make him a headline act by 1993." Slate says Diffie now travels with a road crew of 13, including his seven-member band.

Last year, Diffie also started to travel with a trainer, hoping to trim down, tone up, and eat smarter. The regimen seems to have worked, according to Starstruck

Publicity, which reports that Diffie has whittled his waistline from 38 to 32. Slate says the trainer will continue to travel with the singer for the next three months.

Diffie's label and publicists have blitzed the country market with the new image. Diffie's dimensions are spotlighted on the covers of, and in major stories in, several current trade and consumer magazines.

In addition, Epic is set to advertise the new album on the "Nashville Record Review" syndicated radio show, Country Music Television, and in print media.

P-O-P material includes full-color, 2-by-3 posters, a two-sided flat, and two minisandups.

In late January, Epic showcased the singer at the Roxy in Los Angeles.

Diffie is booked by the Beacham Agency.

Miller, Riders Sign-On For Radio Seminar; Garth Saving 'Super Face'

NASHVILLE—Roger Miller and Riders In The Sky have joined the acts that will be appearing at the Country Radio Seminar here March 4-7. Miller will deliver the closing remarks, while Riders have agreed to open the event's Saturday morning session.

In December, CRS planners announced that Garth Brooks will star in the Super Faces Show March 5 under the sponsorship of the Academy of Country Music. This year's New Faces Show acts are Brooks & Dunn, Pam Tillis, Clinton Gregory, Sammy Kershaw, Hal Ketchum, Tracy Lawrence, Little Texas, Eddie London, McBride & the Ride, and Collin Raye.

Jeff Walker, whose company publicizes the event, reports that as of late January registration was up 8% over that of the same period last year and that more than 80 acts have already committed to participating in the Artist Radio Tape Session segment of the proceedings.

To give the event an international element, planners have invited more than 200 broadcasters from Europe,

Asia, and South America to register, Walker says.

Panels and panelists for the four-day gathering are still being confirmed. One that promises to excite particular attention is the "Video Roundtable," which will discuss whether the music video is an "enemy or ally" of radio. Among those who will speculate on this subject are Cleve Francis, a new artist on Liberty Records (formerly Capitol Nashville Records) and one who first came to prominence via video; Jimmy Dale Gilmore, an artist for Elektra Records, who is gaining significant exposure through his "My Mind's Got A Mind Of Its Own" video; and Tracy Storey, recently named manager of programming at Country Music Television.

Other panels will cover station marketing strategies, event marketing, understanding the trade charts, programming formatics, sales and programming, using ratings to compete, budgets, AM programming, buying radio stations, how to hire and fire legally, new technology, and women in radio.

NASHVILLE SCENE

(Continued from page 24)

Of Sundays, the Blue Million, the Conspiracy, Dorcha, and Brad Jones. Heavy-on-the-'60s, Atlanta-based Month Of Sundays showed talent—but is still clearly in its developmental stage. Blue Million featured four men delivering Beatles-influenced, alternative music. While the band needs polishing, it does have pizzazz and potential.

The Conspiracy, a funk act, was entertaining with its get-up-and-groove set, but its material and choreography seemed to clone what the Time presented nearly a decade ago. Dorcha boiled down to straightforward, pretty-boy, hard rock. Vocalist **Clay Plunk** performed with captivating sincerity, backed by the regionally lionized **Simmons** brothers—**Mike** on guitar, **Paul** on drums, and **Jamie** on bass. Brad Jones' show drew a large crowd to hear great alternative music and great delivery. The singer/guitarist was formerly with local favorite **Dig Mandrakes**.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
13 AFTER THE LIGHTS GO OUT (Songs Of PolyGram, BMI) HL	52 FASTER GUN (Red Quill, BMI/Moraine, BMI/MCA, ASCAP) HL
67 ASKING US TO DANCE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	48 FIGHTING FIRE WITH FIRE (Makin' Songs, ASCAP/Song Box, ASCAP)
46 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM	54 FIGHTING FOR YOU (Murray, BMI/Tom Collins, BMI)
3 BETTER CLASS OF LOSERS (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	75 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP)
22 BORN COUNTRY (Collins Court, ASCAP)	41 FOREVER TOGETHER (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
12 BROKEN PROMISE LAND (EMI April, ASCAP/Swallowfork, ASCAP) HL	62 FORGOTTEN BUT NOT GONE (BMG, ASCAP/Little Beagle, ASCAP/Buzz Cason, ASCAP) HL
73 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI)	37 FOR MY BROKEN HEART (Starstruck Writers Group, ASCAP)
18 CADILLAC STYLE (Ray Stevens, BMI)	49 GOING OUT TONIGHT (EMI April, ASCAP/Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL
39 THE CHILL OF AN EARLY FALL (No Chapeau, ASCAP/Gold Line, ASCAP/WB, ASCAP) HL/WBM	47 HARD DAYS AND HONKY TONK NIGHTS (Etc., ASCAP/Jagged Edge, ASCAP/Warner-Tamerlane, ASCAP) WBM
53 COUNTRY ROAD (Velvet Apple, BMI/Irving, BMI/Gary Scruggs, BMI)	65 HOTEL WHISKEY (Bocephus, BMI)
17 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI)	30 IF I COULD BOTTLE THIS UP (Scarlet Moon, BMI/Nocturnal Eclipse, BMI) CLM
5 THE DIRT ROAD (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP)	61 IF YOU'LL LET THIS FOOL BACK IN (WB, ASCAP/New Crew, ASCAP/New John, ASCAP/New Place, ASCAP)
68 DON'T GO NEAR THE WATER (Sony Tree, BMI/Bleamus, BMI/Willesden, BMI)	20 IF YOU WANT TO FIND LOVE (Acuff-Rose, BMI/Irving, BMI/Heartscratch, BMI)
64 EAGLE WHEN SHE FLIES (Velvet Apple, BMI)	19 I KNOW WHERE LOVE LIVES (Foresadow, BMI)
11 EXCEPT FOR MONDAY (Englishtowne, BMI)	41 I'LL START WITH YOU (Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)
	23 I'LL STOP LOVING YOU (Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI)
	14 IS IT COLD IN HERE (Texas Wedge, ASCAP/Songwriters Ink, BMI/Danny Boy, BMI/Forrest Hills, BMI)
	25 IS THERE LIFE OUT THERE (W.B.M., SESAC/Longacre, SESAC/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP)
	28 IT ONLY HURTS WHEN I CRY (Coal Dust West, BMI/Adam Taylor, BMI) WBM
	70 I WILL LOVE YOU ANYHOW (BMG Songs, ASCAP/Muckleroy, ASCAP/Careers-BMG, BMI/Kung-Fu Grip, BMI) HL
	35 JEALOUS BONE (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) WBM
	1 A JUKEBOX WITH A COUNTRY SONG (Warner-Tamerlane, BMI/Mister Charlie, BMI/WB, ASCAP/Samosonian, ASCAP) WBM
	33 LEAVE HIM OUT OF THIS (Rick Hall, ASCAP/W.B.M., SESAC/Longacre, SESAC) WBM
	42 A LONG TIME AGO (Maypop, BMI/Wildcountry, BMI) WBM
	58 LOVE LIGHT (Glen Campbell, BMI)
	9 LOVE, ME (Acuff-Rose, BMI/WB, ASCAP/Two Sons, ASCAP) WBM
	57 LOVER NOT A FIGHTER (Of Music, ASCAP/Sony Cross Keys, ASCAP/Evanlee, ASCAP)
	36 LOVESICK BLUES (Mills Music, ASCAP)
	10 MAMA DON'T FORGET TO PRAY FOR ME (Pier Five, BMI/Kentucky Thunder, ASCAP)
	7 MAYBE IT WAS MEMPHIS (Atlantic, BMI/First Release, BMI/Cadillac Pink, BMI)
	60 A MONTH OF SUNDAYS (Hookem, ASCAP/Famous, ASCAP/Pri, ASCAP/Buddy Cannon, ASCAP) HL
	26 MY NEXT BROKEN HEART (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
	51 ONE PRECIOUS LOVE (Oyster, ASCAP/Socan, BMI/BMG, ASCAP) HL
	29 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)
	31 OUTBOUND PLANE (Wing And Wheel, BMI/Irving, ASCAP)
	71 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP)
	45 PROFESSIONAL FOOL (Catch The Boat, ASCAP)
	38 SAME OL' LOVE (Warner-Refuge, ASCAP/Blowing Rock, BMI) WBM
	72 SATISFY ME AND I'LL SATISFY YOU (Sony Tree, BMI) HL
	34 SHAMELESS (Joel, BMI) HL
	55 SHE LOVED A LOT IN HER TIME (Sony Tree, BMI/Thanxamillion, BMI/Sony Cross Keys, ASCAP) HL
	50 SHE'S NEVER COMIN' BACK (Judy Judy Judy, ASCAP/Housenotes, BMI)
	40 SOMEBODY'S DOIN' ME RIGHT (Colgems-EMI, ASCAP/BMG, ASCAP/Sharp Circle, ASCAP/Screen Gems-EMI, BMI/Scarlett Moon, BMI/Careers-BMG, BMI) CLM/HL/WBM
	6 STICKS AND STONES (JMV, ASCAP)
	63 STILL BURNIN' FOR YOU (Grand Coalition, BMI)
	15 STRAIGHT TEQUILA NIGHT (Irving, BMI/Colter Bay, BMI/Dixie Stars, ASCAP)
	44 TAKE YOUR MEMORY WITH YOU (Benefit, BMI)
	16 THAT'S WHAT I LIKE ABOUT YOU (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
	43 THEN AGAIN (Maypop, BMI/Lorimar, BMI/Silbar, BMI/Songs, ASCAP) WBM
	59 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI)
	74 TODAY'S LONELY FOOL (Golden Reed, ASCAP)
	8 TURN THAT RADIO ON (BMG Songs, ASCAP/Paul And Jonathan Songs, BMI) HL
	69 TWILIGHT IS GONE (Bar None, BMI)
	24 WHAT KIND OF FOOL (Warner-Tamerlane, BMI/Long Run, BMI) WBM
	4 WHAT SHE'S DOING NOW (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM
	2 THE WHISKEY AIN'T WORKIN' (Songs Of PolyGram, BMI/Partner, BMI) HL
	66 WHO, WHAT, WHERE, WHEN, WHY, HOW (Honest To Goodness, BMI)
	21 (WITHOUT YOU) WHAT DO I DO WITH ME (Sony Cross Keys, ASCAP/Milene, ASCAP) HL
	56 WORKING WOMAN (Courtland, BMI/Alabama Band, ASCAP/WB, ASCAP/Tim DuBois, ASCAP)
	32 YOU CAN DEPEND ON ME (Maypop, BMI/Wildcountry, BMI/Careers-BMG, BMI) HL/WBM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	13	★ ★ ★ NO. 1 ★ ★ ★ A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	◆ DOUG STONE (CD) EPIC 34-74089
2	5	8	12	THE WHISKEY AIN'T WORKIN' G. BROWN (R. SCAIFE, M. STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS. 7-19158
3	8	14	8	BETTER CLASS OF LOSERS K. LEHNING (R. TRAVIS, A. JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19069
4	9	12	6	WHAT SHE'S DOING NOW A. REYNOLDS (P. ALGER, G. BROOKS)	GARTH BROOKS LIBERTY PRO 79009
5	3	7	12	THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD)	◆ SAWYER BROWN CURB PRO-79050
6	2	1	14	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	◆ TRACY LAWRENCE ATLANTIC PRO 4221-2
7	11	15	9	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	◆ PAM TILLIS (C) (CD) ARISTA 8542
8	4	6	10	TURN THAT RADIO ON R. MILSAP, R. GALBRAITH (A. JORDAN, P. DAVIS)	RONNIE MILSAP (V) RCA 62104-7
9	6	2	17	LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES)	◆ COLLIN RAYE (V) EPIC 34-74051
10	14	18	13	MAMA DON'T FORGET TO PRAY FOR ME M. J. POWELL, T. DUBOIS (L. SHELL, L. CORDELL)	◆ DIAMOND RIO (V) ARISTA 2258
11	16	26	9	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	LORRIE MORGAN (V) RCA 62105
12	12	10	16	BROKEN PROMISE LAND M. WRIGHT (B. RICE, M. S. RICE)	MARK CHESNUTT (V) MCA 54256
13	15	17	11	AFTER THE LIGHTS GO OUT S. BUCKINGHAM (W. MCPHERSON)	RICKY VAN SHELTON (V) COLUMBIA 38-74101
14	17	20	10	IS IT COLD IN HERE B. MONTGOMERY, J. SLATE (D. MORRISON, J. DIFFIE, K. PHILLIPS)	◆ JOE DIFFIE (V) EPIC 34-74123
15	19	27	8	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON (V) BNA 61029-7
16	18	21	8	THAT'S WHAT I LIKE ABOUT YOU G. FUNDIS (J. HADLEY, K. WELCH, W. WILSON)	◆ TRISHA YEARWOOD (V) MCA 7-54270
17	25	32	5	DALLAS S. HENDRICKS, K. STEGALL (A. JACKSON, K. STEGALL)	ALAN JACKSON ARISTA PRO 2385
18	7	4	18	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	◆ SAMMY KERSHAW (C) (V) MERCURY 868 812-4
19	13	13	16	I KNOW WHERE LOVE LIVES A. REYNOLDS, J. ROONEY (H. KETCHUM)	◆ HAL KETCHUM (V) CURB 76892
20	21	23	11	IF YOU WANT TO FIND LOVE J. E. NORMAN, E. PRESTIDGE (S. EWING, M. D. BARNES, K. ROGERS)	KENNY ROGERS (V) REPRISE 7-19080/WARNER BROS.
21	10	5	18	(WITHOUT YOU) WHAT DO I DO WITH ME J. CRUTCHFIELD (R. PORTER, L. D. LEWIS, D. CHAMBERLAIN)	TANYA TUCKER (V) LIBERTY 44774
22	28	40	5	BORN COUNTRY J. LEO, L. M. LEE, ALABAMA (J. SCHWEERS, B. HILL)	ALABAMA (V) RCA 62168
23	24	24	14	I'LL STOP LOVING YOU S. BUCKINGHAM (M. REID, R. BYRNE)	◆ MIKE REID (V) COLUMBIA 38-74102
24	26	29	13	WHAT KIND OF FOOL H. STINSON, E. SEAY (L. CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54237
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
25	37	54	3	IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES)	◆ REBA MCENTIRE (V) MCA 7-54319
26	22	16	18	MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 18658
27	27	30	10	I'LL START WITH YOU J. BOWEN, P. CARLSON (P. CARLSON, T. SHAPIRO, C. WATERS)	◆ PAULETTE CARLSON LIBERTY PRO 79974
28	34	38	8	IT ONLY HURTS WHEN I CRY P. ANDERSON (D. YOAKAM, R. MILLER)	◆ DWIGHT YOAKAM (V) REPRISE 4-19148/WARNER BROS.
29	35	41	6	ONLY THE WIND C. HOWARD, T. SHAPIRO (T. SHAPIRO, C. JONES)	◆ BILLY DEAN SBK PRO-79503/LIBERTY
30	31	34	12	IF I COULD BOTTLE THIS UP B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. DILLON)	◆ PAUL OVERSTREET RCA PRO-6216
31	36	44	6	OUTBOUND PLANE J. BOWEN, S. BOGGUSS (N. GRIFFITH, T. RUSSELL)	◆ SUZY BOGGUSS LIBERTY PRO-79052
32	23	9	17	YOU CAN DEPEND ON ME J. LEO, L. M. LEE (R. ROGERS, J. GRIFFIN)	RESTLESS HEART (V) RCA 62129-7
33	20	11	20	LEAVE HIM OUT OF THIS S. HENDRICKS, T. DUBOIS (W. ALDRIDGE, S. LONGACRE)	◆ STEVE WARINER (V) ARISTA 1-2349
34	32	31	17	SHAMELESS A. REYNOLDS (B. JOEL)	GARTH BROOKS (V) LIBERTY 44800
35	38	46	6	JEALOUS BONE E. GORDY, JR., T. BROWN (R. GILES, S. BOGART)	◆ PATTY LOVELESS (CD) MCA 54271
36	40	49	4	LOVESICK BLUES J. BOWEN, G. STRAIT (J. MILLS, C. FRIEND)	GEORGE STRAIT (V) MCA 7-54318
37	33	28	18	FOR MY BROKEN HEART T. BROWN, R. MCENTIRE (L. HENGBER, K. PALMER)	◆ REBA MCENTIRE (V) MCA 54223
38	45	50	8	SAME OL' LOVE R. SKAGGS, M. MCANALLY (C. AUSTIN, G. BARNHILL)	RICKY SKAGGS (C) (CD) EPIC 34-74147
39	39	33	19	THE CHILL OF AN EARLY FALL J. BOWEN, G. STRAIT (G. DANIEL, G. PETERS)	GEORGE STRAIT (V) MCA 54180

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	46	53	8	SOMEBODY'S DOIN' ME RIGHT B. MEVIS, G. FUNDIS (J. F. KNOBLOCH, P. OVERSTREET, D. TYLER)	KEITH WHITLEY (V) RCA 62166-7
41	41	39	20	FOREVER TOGETHER K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS (V) WARNER BROS. 7-19158
42	30	19	18	A LONG TIME AGO J. LEO, L. M. LEE (R. MAINEGRA)	◆ THE REMINGTONS (C) BNA 62064-4
43	42	42	20	THEN AGAIN J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. SILBAR)	ALABAMA (V) RCA 62059-7
44	53	—	2	TAKE YOUR MEMORY WITH YOU T. BROWN (V. GILL)	VINCE GILL (V) MCA 7-54282
45	47	52	8	PROFESSIONAL FOOL R. BYRNE, A. SCHULMAN (M. WHITE)	◆ MICHAEL WHITE (C) (V) REPRISE 4-19128/WARNER BROS.
46	50	59	5	BABY, I'M MISSING YOU P. WORLEY, E. SEAY (S. SESKIN, N. MONTGOMERY)	HIGHWAY 101 WARNER BROS. PRO 5238
47	49	58	5	HARD DAYS AND HONKY TONK NIGHTS L. M. LEE, J. LEO (E. T. CONLEY, R. SCRUGGS)	EARL THOMAS CONLEY (V) RCA 62167
48	48	55	6	FIGHTING FIRE WITH FIRE R. HAFFKINE (M. WHITE, C. R. WHITE)	◆ DAVIS DANIEL MERCURY PRO-866 132
49	43	25	16	GOING OUT TONIGHT J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, J. JENNINGS)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-74038
50	44	35	16	SHE'S NEVER COMIN' BACK D. JOHNSON, T. BROWN (M. COLLIE, G. HOUSE)	◆ MARK COLLIE (V) MCA 54231
51	52	61	8	ONE PRECIOUS LOVE R. BENNETT, J. LEO (J. BESEN)	◆ PRAIRIE OYSTER (V) RCA 62108-7
52	55	63	5	FASTER GUN B. MAHER, D. POTTER (J. SUNDRUD, G. BURR)	◆ GREAT PLAINS COLUMBIA PRO 38-74103
53	60	73	3	COUNTRY ROAD S. BUCKINGHAM, G. SMITH (D. PARTON, G. SCRUGGS)	DOLLY PARTON COLUMBIA PRO 74183
54	51	48	15	FIGHTING FOR YOU J. BOWEN, R. ALVES (R. MURRAH, B. MCCORVEY)	◆ PIRATES OF THE MISSISSIPPI (V) LIBERTY 44775
55	57	67	5	SHE LOVED A LOT IN HER TIME K. LEHNING (R. BOUDREAU, S. HOGIN, K. WILLIAMS)	◆ GEORGE JONES MCA PRO 54272
56	73	—	2	WORKING WOMAN S. HENDRICKS, T. DUBOIS (R. CROSBY, W. ROBINSON, T. DUBOIS)	ROB CROSBY ARISTA PRO 2397
57	72	—	2	LOVER NOT A FIGHTER C. BROOKS (K. BLAZY, R. FAGAN, K. WILLIAMS)	◆ B. B. WATSON (V) BNA 62195-7
58	64	70	4	LOVE LIGHT J. BOWEN, C. FRANCIS (B. GRAHAM, G. CASTLEBERRY)	◆ CLEVE FRANCIS LIBERTY PRO 79810
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
59	NEW ▶	1	1	THE TIPS OF MY FINGERS S. HENDRICKS, T. DUBOIS (B. ANDERSON)	◆ STEVE WARINER ARISTA PRO 2393
60	54	57	11	A MONTH OF SUNDAYS B. MONTGOMERY (V. GOSDIN, J. NORTHROP, B. CANNON)	◆ VERN GOSDIN (V) COLUMBIA 38-74103
61	NEW ▶	1	1	IF YOU'LL LET THIS FOOL BACK IN J. CRUTCHFIELD (J. JARRARD, A. TAYLOR)	LEE GREENWOOD LIBERTY PRO 79103
62	62	74	3	FORGOTTEN BUT NOT GONE B. MONTGOMERY (J. MACRAE, B. CASON)	KEITH PALMER EPIC PRO 74174
63	58	62	20	STILL BURNIN' FOR YOU S. HENDRICKS, T. DUBOIS (R. CROSBY)	ROB CROSBY (V) ARISTA 1-2336
64	61	66	17	EAGLE WHEN SHE FLIES D. PARTON, S. BUCKINGHAM, G. SMITH (D. PARTON)	◆ DOLLY PARTON (V) COLUMBIA 38-74011
65	NEW ▶	1	1	HOTEL WHISKEY B. BECKETT, H. WILLIAMS, JR., J. STROUD (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. (V) CURB 7-19023/CAPRICORN
66	68	—	2	WHO, WHAT, WHERE, WHEN, WHY, HOW B. MEVIS, N. LARKIN (J. CROSSAN)	MARTIN DELRAY (V) ATLANTIC 7-87537
67	63	56	17	ASKING US TO DANCE A. REYNOLDS (H. PRESTIDGE)	◆ KATHY MATTEA (V) MERCURY 868 866-7
68	NEW ▶	1	1	DON'T GO NEAR THE WATER B. CANNON, N. WILSON (C. HARTFORD, J. FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324-7
69	67	71	3	TWILIGHT IS GONE T. BROWN (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND CURB PRO 54316/MCA
70	65	69	4	I WILL LOVE YOU ANYHOW P. WORLEY, E. SEAY, A. MARTIN (R. FOSTER, B. LLOYD)	◆ TIM RYAN (V) EPIC 34-74124
71	70	—	2	PAPA LOVED MAMA A. REYNOLDS (K. WILLIAMS, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
72	66	68	15	SATISFY ME AND I'LL SATISFY YOU R. PENNINGTON (B. DEES)	CLINTON GREGORY (C) (V) STEP ONE 434
73	NEW ▶	1	1	BURN ME DOWN R. BENNETT, T. BROWN (E. MILLER)	MARTY STUART (V) MCA 7-54253
74	NEW ▶	1	1	TODAY'S LONELY FOOL J. STROUD (K. BEARD, S. P. DAVIS)	TRACY LAWRENCE ATLANTIC PRO 4348
75	NEW ▶	1	1	FIRST TIME FOR EVERYTHING J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 7-19024

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1992, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	—	—	1	LOOK AT US T. BROWN (V. GILL, M. D. BARNES)	◆ VINCE GILL MCA
2	1	—	2	ANYMORE G. BROWN (T. TRITT, J. COLUCCI)	◆ TRAVIS TRITT WARNER BROS.
3	2	—	2	YOU DON'T COUNT THE COST C. HOWARD, T. SHAPIRO (B. JONES, T. SHAPIRO, C. WATERS)	BILLY DEAN SBK
4	4	2	9	WHERE ARE YOU NOW J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
5	3	1	4	SOMEDAY S. HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
6	6	3	12	LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA
7	5	11	16	DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
8	12	9	11	YOUR LOVE IS A MIRACLE M. WRIGHT (B. KENNER, M. WRIGHT)	◆ MARK CHESNUTT MCA
9	14	10	19	SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	◆ HAL KETCHUM CURB
10	11	6	8	NEW WAY (TO LIGHT UP AN OLD FLAME) B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	◆ JOE DIFFIE EPIC
11	7	4	3	BROTHERLY LOVE B. MEVIS, G. FUNDIS (J. STEWART, T. NICHOLS)	◆ KEITH WHITLEY & EARL THOMAS CONLEY RCA
12	10	8	19	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. JIMS)	◆ TRISHA YEARWOOD MCA
13	8	5	14	BRAND NEW MAN S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN ARISTA

14	9	12	19	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	◆ ALAN JACKSON ARISTA
15	16	7	5	KEEP IT BETWEEN THE LINES S. BUCKINGHAM (R. SMITH, K. LOUVIN)	◆ RICKY VAN SHELTON COLUMBIA
16	17	14	10	MIRROR MIRROR M. J. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	◆ DIAMOND RIO ARISTA
17	18	13	3	HURT ME BAD (IN A REAL GOOD WAY) E. GORDY, JR., T. BROWN (D. ALLEN, R. VANHOY)	◆ PATTY LOVELESS MCA
18	15	—	2	SOMEDAY SOON J. BOWEN, S. BOGGUSS (I. TYSON)	SUZY BOGGUSS LIBERTY
19	21	—	56	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS LIBERTY
20	22	16	10	BALL AND CHAIN B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET RCA
21	23	17	17	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G. BROWN (T. TRITT)	◆ TRAVIS TRITT WARNER BROS.
22	—	25	13	DOWN TO MY LAST TEARDROP J. CRUTCHFIELD (P. DAVIS)	◆ TANYA TUCKER LIBERTY
23	25	—	2	LIKE WE NEVER HAD A BROKEN HEART G. FUNDIS (G. BROOKS, P. ALGER)	◆ TRISHA YEARWOOD MCA
24	20	15	15	YOU KNOW ME BETTER THAN THAT J. BOWEN, G. STRAIT (T. HASELDEN, A. L. GRAHAM)	GEORGE STRAIT MCA
25	19	20	27	MEET IN THE MIDDLE M. J. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PERIMMER)	◆ DIAMOND RIO ARISTA

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★ Compiled from a national sample of retail store and one-stop sales reports.				
1	1	17	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY 5 weeks at No. 1
2	2	29	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
3	6	43	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSOT 1401/SPECTRA	WASH ME
4	5	29	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
5	3	35	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
6	4	21	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS
7	10	5	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
8	7	11	COMMISSIONED BENSON 2808*	NUMBER 7
9	8	29	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
10	11	5	REV. T. WRIGHT & CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
11	9	19	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
12	12	25	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
13	21	3	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSOT 40195/SPECTRA	VICTORY IN PRAISE
14	16	15	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
15	13	41	RANCE ALLEN BELLMARK 71806	PHENOMENON
16	15	9	CANDI STATON BERACAH 2040*	STANDING ON THE PROMISES
17	17	55	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
18	14	71	TRAMAIN HAWKINS SPARROW 1246	LIVE
19	18	23	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
20	19	19	CASSIETA GEORGE GOSPEL TRAIN 5505/QUICKSILVER	A LEGEND FROM LEGENDS
21	20	21	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7104/MALACO	LIVE FROM WASHINGTON DC
22	28	57	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
23	25	9	THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
24	22	17	EAST COAST REGIONAL MASS CHOIR PEPPERCO 1001	LIVE IN NY
25	24	19	WANDA NERO BUTLER LIGHT 73065*/SPECTRA	LIVE IN ATLANTA
26	NEW ▶		RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7507*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3
27	26	27	THE KURT CARR SINGERS LIGHT 73043*/SPECTRA	TOGETHER
28	29	19	THE RICKEY GRUNDY CHORALE SPARROW 1271*	SPIRIT COME DOWN
29	40	5	VARIOUS ARTISTS A&M 8530	A TRIBUTE TO JAMES CLEVELAND VOL. 1
30	27	45	D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
31	23	69	REV. JAMES MOORE MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR
32	30	63	MIGHTY CLOUDS OF JOY WORD 48587*/EPIC	PRAY FOR ME
33	31	74	HELEN BAYLOR WORD 47763*/EPIC	HIGHLY RECOMMENDED
34	33	5	REV. F.C. BARNES ATLANTA INTERNATIONAL 10172	GOD DELIVERED
35	35	17	REV. FLEETWOOD IRVING TANDEM 3106	SOMETHING WITHIN
36	32	24	FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE
37	NEW ▶		INEZ ANDREWS WORD 48594*/EPIC	RAISE A NATION
38	NEW ▶		EDWIN HAWKINS STARSONG 224*	MUSIC & ARTS SEMINAR MASS CHOIR - LOS ANGELES
39	NEW ▶		REV. BENJAMIN CONE, JR./MISSISSIPPI MASS CHOIR MALACO 4452*	HAMMERTIME (J.C.)
40	39	31	KEITH PRINGLE MUSCLE SHOALS 8011*/MALACO	MAGNIFY HIM

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.

Artists & Music



by Lisa Collins

THIS WEEK IN NASHVILLE (Wednesday through Saturday, 5-8), Bobby Jones will play host to his biannual Gospel Explosion. "Television, Gospel Music's New Realm Of Reach" is the theme of Explosion V, which features daytime symposiums and nightly performances, attracting upward of 4,000 people, including top industry executives, gospel announcers, and recording artists. Among those expected this week are Walter Hawkins, Ron Winans, Vanessa Bell Armstrong, Mom & Pop Winans, Daryl Coley, the Williams Brothers, and Richard Smallwood. Performances will be taped for use on "Bobby Jones Gospel," seen three times weekly on Black Entertainment Television, and boasting a viewership of 30 million.

For the last 11 years, Jones has held down the No. 1-rated gospel television show in the nation. He first became involved with the Gospel Explosion when Joann Berry (who manages Barbara Mandrell) came up with the idea and approached him for help, back in 1989. The next year, he took over. The format has changed a great deal since then. "Seeing that television is our chief medium of communication, our major emphasis is seminars that focus on quality production with regard to gospel music and all of its supporting entities," Jones says.

Highlighting the four-day meeting will be the first presentation of "The Vision Awards," to honor those

making outstanding contributions to the gospel industry. The awards will be telecast as a special presentation on BET.

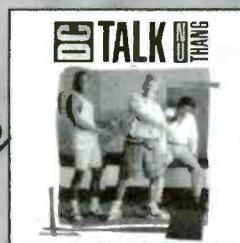
ADDS: Among the singles getting a great deal of airplay is Hammer's "Do Not Pass Me By," a traditional gospel tune teaming him with Tramaine Hawkins. Hammer recently showcased the tune at the American Music Awards. A video is planned for later this year... Another release scoring a lot of play is A&M's "A Tribute To James Cleveland (Volume I)," featuring the Williams Brothers, Douglas Miller, and Jessy Dixon on some of his more famed tunes... Also featured is Donald Taylor and the L.A. Mass Choir, which recently re-signed to a new multiyear recording agreement with Light Records. The choir is already back in the studio at work on "Come As You Are," its long-awaited follow-up to "Can't Hold Back"... Meanwhile, Take 6 is set to get started on its latest. This time around, the group has a couple of surprises planned. Namely, Queen Latifah and Stevie Wonder, who will team with the group on two tunes. The album is being slated for release sometime around August.

IN THE NEWS: Additional charges of a sexual nature have been filed against famed gospel musician and singer Billy Preston. It was last summer that Preston was charged on drug and molestation counts involving a 16-year-old boy. Preston pleaded not guilty, and that trial is set to begin this month. Adding to his troubles, a 38-year-old day laborer now alleges Preston assaulted him in a car last August after he refused Preston's sexual advances. The new charges include sexual battery, assault with a deadly weapon, and false imprisonment.

Our 90th Year!

What A Beginning!

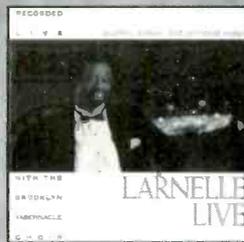
7 Grammy Nominations



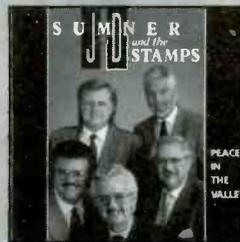
Best Rock/Contemporary Gospel Album



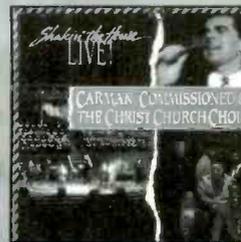
Best Rock/Contemporary Gospel Album



Best Pop Gospel Album



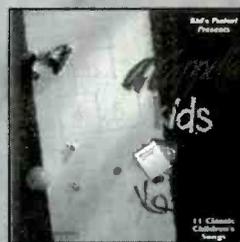
Best Southern Gospel Album



Best Pop Gospel Album



Best Traditional Soul Gospel Album



Best Children's Album

BENSON
MUSIC GROUP

1-800-688-2505

MARANATHAI MUSIC'S
Kids Praise!
Company

FOREFRONT
The Forefront
Communications Group, Inc.

THE
WRIGHT
STUFF from...

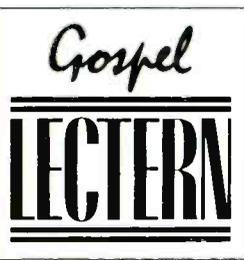


Rev. Timothy Wright and the I'm Glad About It
Chicago Interdenominational Mass Choir



SAVOY 14804

Manufactured and Distributed by Malaco Records



by Bob Darden

ONE OF the best-kept secrets in contemporary Christian music is Goad Ministries International. Although they have just had their first release in the contemporary Christian music marketplace ("Holy Territory" on Diadem Records), the Goads have a global outreach, providing food and clothing to the needy worldwide.

Still, because they have primarily concentrated their work—before "Holy Territory," anyway—outside of conventional inspirational outlets, you probably have not heard of them.

But, if you watched TNN at all last year, you saw their breakthrough video, "Veterans Of The U.S.A.," which was the network's most-requested clip in 1991. If you saw the "Welcome Home The Troops" extravaganza in June, you probably saw the Goads then, too. In recent months, Curt, Tim, Rick, and Carol Goad have appeared with everybody from President Bush to Bob Hope. But it all started with the video.

"'Veterans Of The U.S.A.' was our chance to say 'thank you' to our country's veterans," Carol Goad says. "But musically, I don't think it is really representative of what we usually do onstage since we're usually in a rock mode. We love to have a good time onstage, but we're really serious about what we do. This new release is a lot closer to what we do onstage."

Until recently, the Goads concentrated on conventions, seminars, and motivational meetings. But Carol

Goad says the group has never had to compromise its religious message when performing for a corporation.

"We're real big on God, America, family, and that kind of thing anyway, so most big corporations like what we stand for," Tim Goad adds. "These kinds of performances open doors for us elsewhere."

He admits the amazing success of "Veterans" was not something the group could have planned for.

"We wrote that song five years ago. One of our board members is a Vietnam vet and after we spent an evening talking to him, we decided to write this song for all vets," Tim Goad says. "But it wasn't until 1991 that we decided to put out a video and single on it. The response, from the beginning, has been unbelievable."

Rick Goad says despite the size of their ministry, they waited for several years before signing with a contemporary Christian label.

"We'd been trying for a couple of years to find somebody who seemed comfortable with us and Diadem did right away," he says.

ANOTHER 'FEEL-GOOD' STORY comes from Romania. Longtime readers of this column may remember how we wrote about Sorin Lupascu, who started that country's first music magazine, which also featured gospel music. Warner/Alliance sent him a care package of cassettes in response to that story. Today—using the Warner/Alliance product exclusively (because that's all he has)—Lupascu has a daily radio show on Radio Costinesti in that resort town on the Black Sea coast of Romania. His following includes college students and vacationers from all over Eastern Europe and the former Soviet Union.

If you would like to send Lupascu additional gospel cassettes, his address is Sorin Lupascu, Str. V. Alecsandri 8, Iasi 6600, Romania.

Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★ ★ NO. 1 ★ ★				
1	1	11	CARMAN BENSON 2809*	9 weeks at No. 1 ADDICTED TO JESUS
2	2	5	PETRA WORD 4218*	UNSEEN POWER
3	3	45	AMY GRANT ▲ WORD 6907*	HEART IN MOTION
4	4	67	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
5	6	15	TWILA PARIS STARSONG 8207*	SANCTUARY
6	9	29	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
7	14	15	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
8	5	67	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
9	15	67	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
10	11	55	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
11	8	11	SANDI PATTI WORD 48787*/EPIC	OPEN FOR BUSINESS
12	23	3	ACAPPELLA WORD 9299*	WE HAVE SEEN HIS GLORY
13	29	9	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
14	18	29	STEVE CAMP SPARROW 1272*	CONSIDER THE COST
15	16	45	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
16	12	117	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
17	21	33	STEVE GREEN SPARROW 1270*	WE BELIEVE
18	24	32	GLAD BENSON 2602	ACAPPELLA PROJECT II
19	20	81	PETRA WORD 48546*/EPIC	BEYOND BELIEF
20	25	17	GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
21	19	23	D.C. TALK FOREFRONT 2543*/BENSON	D.C. TALK
22	22	11	COMMISSIONED BENSON 2808*	NUMBER 7
23	NEW ▶		CHARLIE PEACOCK SPARROW 1303*	LOVE LIFE
24	26	285	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
25	32	102	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
26	7	13	TAKE 6 REPRIS 26665*	HE IS CHRISTMAS
27	NEW ▶		STEVE CAMP SPARROW 1314*	DO'IN MY BEST VOL. 2
28	34	3	HOSANNA! MUSIC INTEGRITY 040*/SPARROW	THE HIGHEST PLACE
29	NEW ▶		BRUCE CARROLL WORD 9297*	SOMETIMES MIRACLES HIDE
30	31	29	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
31	10	11	MICHAEL CARD SPARROW 1296*	PROMISE
32	36	195	CARMAN ● BENSON 2463*	RADICALLY SAVED
33	37	31	FRED HAMMOND BENSON 2727*	I AM PERSUADED
34	RE-ENTRY		MICHAEL W. SMITH ● REUNION 8412*/WORD	I 2 (EYE)
35	40	37	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
36	38	33	THE BROOKLYN TABERNACLE CHOIR WORD 47998*/EPIC	LIVE WITH FRIENDS
37	30	9	HANDEL SPARROW 2011*	THE MESSIAH
38	28	22	VARIOUS ARTISTS REUNION 9193*/WORD	OUR CHRISTMAS
39	27	57	SANDI PATTI IMPACT 3874*/BENSON	THE GIFT GOES ON
40	33	15	JODI BENSON SPARROW 1284*	SONGS FROM THE BEGINNER'S BIBLE

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.

DISCOVER A NEW FRONTIER.

PETRA

"UNSEEN POWER"

48859

They've sold over
3,000,000 albums.

They've toured
over 8,000,000 miles.

Their 1991 Grammy Award-
winning album was
No. 1 for 13 weeks.

And one of their
guitars is hanging
in the Hard Rock Cafe.

Where have you been?

FEATURED TRACKS

"DESTINY," "WHO'S ON THE LORD'S SIDE,"
"DANCE," and "HAND ON MY HEART."

PRODUCED BY JOHN AND DINO ELEFANTE.
MIXED BY NEIL KERNON.
MANAGEMENT: MARIA BRUNNER AND STAN MORESS.

Petra. Rock's Best Kept Secret.
On Word/Epic.

THE TOUR:

April 4 San Antonio, TX
10 Atlanta, GA
17 Houston, TX
18 Arlington, TX
23-24 Wheaton, IL

May 8 Rochester, MN
9 Omaha, NE

June 18 Grayson, KY
19 Atlanta, GA
20 Waco, TX
23 Grayson, KY
27 Mt. Union, PA

July 11 Willmar, MN
23 Vancouver, WA
25 Milford, NE
28 Lakeland, FL

August 1 Maumee, OH
4 Lakeland, FL
14 Rockford, IL
27 Darien Lake, NY
29 Hot Springs, AR

October 8 Columbus, OH
10 Auburn Hills, MI
14 Tulsa, OK
17 Houston, TX
30 Atlanta, GA
31 Greenville, SC

November 2 Birmingham, AL
4 Akron, OH
6 Hershey, PA
7 Philadelphia, PA



© 1992 Reg. U.S. Pat. & Tm. Off. Music. Registrars. All is a trademark of Sony Music Entertainment Inc./© 1992 Word, Incorporated

TO
RESERVE THIS SPACE
CALL
JIM BELOFF
(213) 859-5319

Jazz BLUE NOTES



by Jeff Levenson

BARITONE SAXOPHONIST GERRY MULLIGAN is about to be born again. No, this conversion has nothing to do with a religious awakening. It has to do with bathing in another kind of light—that of a historic music.

Mulligan and friends are in the process of recording material from the remarkable "Birth Of The Cool" session—the rebirth of the cool, if you will—that watershed album fathered by Miles Davis 40 years ago (captured on Capitol) yet midwived by composer-arrangers like Mulligan, Gil Evans, and John Lewis, all of whom lent shape and character to the project.

Time, of course, has underscored the importance of that nonet date; the concepts of cool jazz—light textures, rhythmic subtlety, ensemble interplay—gained momentum on the West Coast shortly after the word got out that Miles was experimenting with a new attitude. If one record could be said to spawn a movement in jazz, then "Birth Of The Cool" did (and was) just that.

Mulligan, whose originals, "Jeru," "Venus De Milo," and "Rocker," graced the original album, as did his arrangements for "Godchild" and "Darn That Dream," feels the time is right to return to the delivery room, to dust off the charts, freshen up a few, then lead a touring band of born-again around the summer festival circuit.

"Actually, we're a year late with this project," he explained recently from his home in Connecticut. "I saw Miles after his Montreux appearance last July

[when the trumpeter renewed his vows to the classic music of his past] and he was very enthusiastic about jumping into this recording. He said he was thinking about doing *real* music again—his word—and that I should call him when I put it all together." Miles died in September.

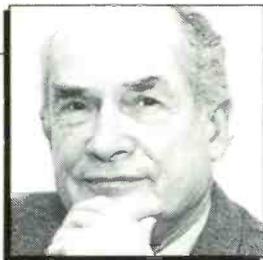
In an effort to acknowledge the nonet's original instrumentation and personnel, Mulligan has brought into the recording pianist **John Lewis** and tubaist **John "Bill" Barber**. The rest of the cast consists of trumpeter **Wallace Roney**, altoist **Phil Woods**, french hornist **John Clarke**, trombonist **Dave Bergeron**, bassist **Dean Johnson**, and drummer **Ron Vincent**. **Mel Torme** will be the guest vocalist on an updated chart of "... Dream."

"I tried very hard to get **Lee Konitz**," Mulligan offered, referring to the seminal alto voice from the first sessions. "A scheduling conflict got in the way. But, when I told him we were going to use Phil Woods, we had a good laugh together. He said, 'Well, forget about birth of the cool. Once Phil gets in on it, it's the birth of the hot.'"

The album is slated for release on GRP in May.

LOVE FOR SALE: The Seattle Mariners have nothing on the **Village Vanguard** in New York. Just as word got out Japanese investors were interested in buying the major-league ball club, the Vanguard was approached by a jazz-loving businessman from Japan who wanted to purchase the club's piano, to fondle its historic 88's in the privacy of his own home. The instrument was good to its previous fondlers: among them, **Bill Evans**, **Tommy Flanagan**, **Red Garland**, **Horace Silver**, **Dorothy Donegan**, **Herbie Hancock**, **McCoy Tyner**, **Chick Corea**, **Cecil Taylor**, and—can't forget this one—**Harry Connick Jr.** So, another piece of American culture heads east (toward home, ironically—the instrument's a Yamaha). The price, I'm told, is far greater than the cost of a resin bag.

Classical KEEPING SCORE



by Is Horowitz

NEW DIRECTIONS: If anything, already keen competition to move classics and related product through the retail pipeline will sharpen as the new year progresses.

One augury of the warming campaign is expansion of the PolyGram Classics & Jazz executive staff by prexy **David Weyner** (see Executive Turntable, page 8). Another is the imminent launch of a new disc line by PolyGram's Philips wing to probe developing areas of repertoire.

The addition of jazz to Weyner's mandate several years ago is no longer a rarity among classical marketing operations. But it has become only one of the diverse ways classical entities work to bolster their sales potential.

Who remembers anymore that Nonesuch was once practically alone among labels battering away at conventional pigeonhole barriers?

Now along comes Point Music, which Philips will introduce in March. Its only classical identification is by association. It vigorously eschews any direct relationship with traditional genres.

Point Music recordings are created by Euphorbia, a production company headed by composer **Philip Glass**. First three entries are "Mapa," featuring Brazilian percussion ensemble **Uakti**; "The Screens," by Glass and **Froday Musa Suso**, a work said to explore the relationship between Western and African traditions; and "The Manson Family," a "counterculture" opera by **John Moran**.

The last may be the first package marketed by a classical label to carry a warning sticker for explicit content. Glass has described the new label as "progressive, eclectic, and experimental," and that may have to do for now.

Alternate press, radio, and dealer exposure will be solicited, says Philips' **Marlissa Monroe**. Another Point Music release is expected next fall.

Meanwhile, the London Record Argo imprint, another PolyGram series that has explored contemporary trends, has entered into an agreement with the American Composers Orchestra and its conductor, **Dennis Russell Davies**, for three new recordings to be produced later in the year. These are in addition to a Bolcom CD being released this February.

Among the new titles is a disc featuring the music of **Robert Beaser**, the ACO's composer in residence, and another set grouping works by composers influenced by the music of the Far East: **Colin McPhee**, **Henry Cowell**, and **Chinary Ung**.

PASSING NOTES: Violinist **Erick Friedman**, former Red Seal recording artist and onetime protégé of **Jascha Heifetz**, gives his first full recital, Wednesday (5), since a serious car accident five years ago. Venue is the Yale School of Music, where Friedman is on the faculty.

John Adams, composer of operas and orchestral works that have been reported as the most performed by any living American, has been signed to a new, exclusive publishing agreement by Hendon Music, a Boosey & Hawkes subsidiary.

James Sedares will be on the podium when flutist **Doriot Anthony Dwyer** is soloist in a Koch recording of works by **Zwiliich**, **Piston**, and **Bernstein** with the London Symphony Orchestra this February. An erroneous report appeared here last week.

JOSE CARRERAS: 1 TENOR WITH MYRIAD PROJECTS

(Continued from page 10)

wide vibrato . . . He doesn't have to belt everything to get it across."

In March, Carreras begins sessions for a forthcoming Atlantic disc titled "The Most Romantic Songs Of The World," a compilation of international pop favorites arranged by **Lalo Schifrin**. He will also try his hand at a pop single with an "American superstar—a lady," to be released late in the spring to promote the Summer Olympics. Titled "Friends For Life," the song carries what Carreras calls "the credo of the Olympics." It was initially announced that **Whitney Houston** would be the "superstar," but that apparently has fallen through and Carreras is looking for another partner.

BUSY SCHEDULE

His classical recording schedule continues apace as well, with a **Verdi Requiem** recorded live in December in Vienna for DG, with **Ruggero Raimondi** and **Cheryl Studer**, **Claudio Abbado** conducting. For Sony, he recorded a duet album with **Agnes Baltsa**, with **Placido Domingo** conducting the London Symphony; in the works is a French opera composers disc. On Philips is "Samson et Dalila," issued last year, with **Baltsa** and **Colin Davis** conducting; due presently are some **Verdi** and **De Falla** songs, orchestrated by **Luciano Berio**; later this year Carreras will record "La Traviata" with **Te Kanawa** and **Zubin Mehta**, and

17th- and 18th-century arias with the English Chamber Orchestra. A duet album with **Montserrat Caballe** is also slated for completion soon.

Carreras says he does not maintain the breakneck schedule he once did, although that is hard to believe given his schedule of recordings and performances. Considered a superstar in Europe—especially among English women—he is known to give outdoor arena concerts before crowds of 10,000 or more. His current season calls for appearances at the major opera houses of Rome, Vienna, London, and Barcelona ("for sentimental reasons"), and he may return to the Met in the '93-'94 season. In April, he will open the Euro Disney complex outside of Paris, with **Te Kanawa**. And he is active on the charitable front, too: Thus far Carreras has raised more than \$10 million for his leukemia foundation.

Although Carreras has made two Carnegie Hall appearances since 1988, the upcoming U.S. dates mark his first actual tour here since his recovery. He starts May 12 in Carnegie Hall and continues on to Los Angeles' Greek Theatre (May 16), Chiles Center in Portland, Ore. (May 20), Woodlands Pavilion in Houston (May 23), and San Francisco's War Memorial House (May 29)—his first appearance in that city since 1978. For a man once given a one-in-10 chance to live, Carreras is, simply, remarkable.

HL DISTRIBUTORS, INC.

1301 S.W. 70 Avenue
Miami, Florida 33144

- Inventario Completo de Musica Latina: CD • Cassettes • 12" Video Musicales
- Personal Bilingüe para Atender Sus Ordenes
- Completamente Computarizado

- Complete Inventory of Latin Music: CD • Cassettes • 12" Music Videos
- Knowledgeable Sales Reps
- Fully Computerized

Local: 305-262-7711. Ask for Gloria
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143
WE ARE A SERVICE ORIENTED COMPANY

FIEBRIE LATINA

LATIN MUSIC DISTRIBUTOR

7626 MIRAMAR ROAD • SUITE 3600 • SAN DIEGO • CALIFORNIA 92126

- Best Prices Guaranteed
- Personalized Service
- All Merchandise Bar-Coded
- We Accept All Major Credit Cards

PHONE : (619) 695-8863
FAX : (619) 695-3768
TOLL FREE : 1-800-74-LATIN

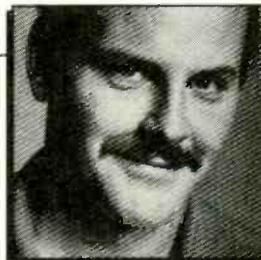
Top Latin Albums

Compiled from a national sample of retail store and one-stop sales reports.

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	9	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
	2	2	11	MAGNETO	MAGNETO	SONY 80670
	3	3	41	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
	4	4	33	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
	5	9	29	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
	6	12	32	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVISA 9010
	7	—	1	JOSE LUIS RODRIGUEZ	EL PUMA EN RITMO	DISCOS INT'L 80711/SONY
	8	10	23	GIPSY KINGS	ESTE MUNDO	ELEKTRA 61179
	9	—	1	P. SAN BASILIO/P. DOMINGO	POR FIN JUNTOS	CAPITOL-EMI LATIN 42624
	10	11	27	VIKKI CARR	COSAS DEL AMOR	SONY 80635
	11	6	25	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792
	12	7	35	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
	13	5	13	CAMILO SESTO	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG
	14	21	3	LUIS ANGEL	DEL CORAZON DEL HOMBRE	DISCOS INT'L 80678/SONY
	15	22	3	LOLITA	CON SABOR A MENTA	DISCOS INTERNATIONAL 80692/SONY
	16	13	5	ROBERTO CARLOS	SUPER HEROE	DISCOS INTERNATIONAL 80696/SONY
	17	—	1	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	18	16	9	LOURDES ROBLES	DEFINITIVAMENTE	SONY 80693
	19	8	63	ANA GABRIEL	EN VIVO	SONY 89303
	20	17	15	YOLANDITA	MIS CANCIONES PREFERIDAS - 2	SONY 80655
	21	18	25	AZUCAR MORENO	MAMBO	SONY 80633
	22	—	14	PROYECTO M	ARDE QUE ME QUEMAS	CAPITOL-EMI LATIN 42529
	23	19	44	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
	24	14	39	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
	25	15	50	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
TROPICAL/SALSA	1	1	13	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
	2	3	25	TONY VEGA	UNO MISMO	RMM 80641/SONY
	3	6	18	EL GENERAL	MUEVELO	RCA 3190/BMG
	4	4	19	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
	5	5	15	TITO PUENTE	THE MAMBO KING 100TH LP	RMM 80680/SONY
	6	15	3	JOYCE ESTEBAN	EL TIGUERON	RITMO 021
	7	2	5	VARIOS ARTISTAS	MEREN-RAP	PRIME 3229/BMG
	8	10	31	TONO ROSARIO	ATADO A TI	PRIME 1013/BMG
	9	9	19	FRANSHESKA	MENEALO	ARIOLA 3207/BMG
	10	25	3	VICO C.	HISPANIC SOUL	PRIME 430/BMG
	11	—	1	LISA M	FLAVOR OF THE LATIN	DISCOS INTERNATIONAL 80687/SONY
	12	7	57	JUAN LUIS GUERRA Y 4.40	BACHATA ROSA	KAREN 109/BMG
	13	8	9	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
	14	13	25	NINO SEGARRA	ENTRE LA ESPADA Y LA PARED	M.P.I. 6050
	15	12	21	ORQUESTA DE LA LUZ	SIN FRONTERAS	RMM 80652/SONY
	16	14	39	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
	17	18	13	LOS TOROS BAND	DE FIESTA	J&N 6000/J&N
	18	—	1	LOS HERMANOS ROSARIO	INSUPERABLES	KAREN 1402/BMG
	19	17	31	WILLY CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
	20	11	53	JERRY RIVERA	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
	21	21	9	MILLY Y LOS VECINOS	FLYING SOLO	VQ 1991
	22	16	9	VARIOS ARTISTAS	TROPICHANGA	TH-RODVEN 8146
	23	24	28	OSCAR D'LEON	AUTENTICO	TH-RODVEN 2855
	24	—	1	ANIBAL BRAVO	SUVIENDO	EVE 1011/EVE
	25	—	4	EDDIE SANTIAGO	EL REY DE LA SALSA	TH-RODVEN 2819
REGIONAL MEXICANA	1	2	25	ANA GABRIEL	MI MEXICO	SONY 80605
	2	1	13	BRONCO	SALVAJE Y TIERNO	FONOVISA 3106
	3	3	15	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
	4	4	5	GRUPO LIBERACION	ENTRE NUVES	FONOVISA 3011
	5	5	17	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
	6	9	15	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
	7	6	5	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
	8	7	25	V. FERNANDEZ/R. AYALA	ARRIBA EL NORTE...	SONY 80628
	9	16	3	INDUSTRIA DEL AMOR	GRACIAS AMOR	RAMEX 1285
	10	13	3	JUAN ANGEL SALINAS	TECNO BANDA	WEA LATINA 75415
	11	10	17	LOS CAMINANTES	DOS CARTAS Y UNA FLOR	LUNA 1215
	12	15	11	LA FIEBRE	NO CURE	CAPITOL-EMI LATIN 42585
	13	—	1	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
	14	—	5	LOS MIER	VIVA EL AMOR	FONOVISA 3009
	15	14	15	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO VOL. 2	SONY 80649
	16	17	13	TIERRA TEJANA BAND	TIME TO CELEBRATE	TH-RODVEN 2900
	17	18	64	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	18	24	21	JUAN VALENTIN	CUANDO LOS HOMBRES...	CAPITOL-EMI LATIN 1555
	19	19	24	BANDA MOVIL	SOMOS BANDA MOVIL	FONOVISA 8893
	20	20	5	LOS TEMERARIOS	TE QUIERO	ANGEL 3001
	21	21	30	GRUPO LLUVIA	GRUPO LLUVIA	GUIA 1024/FONOVISA
	22	—	6	VARIOS ARTISTAS	EL SONIDO ROMANTICO...VOL. 2	FONOVISA 3009
	23	8	19	LOS ACUARIO	LA HIELERA	MAR INT'L 291
	24	—	60	MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	25	—	30	LA SOMBRA	PORQUE TE QUIERO	FONOVISA 3006

Artists & Music

Latin Notas



by John Lannert

RALPH MERCADO SPREADS TO OTHER music markets, first by recently forming **Sonero Records** with label signee **Oscar D'León**. Sonero's leadoff album from **Johnny Rivera**, titled "Encuentro Casual," is due out in February. Later this year, **RMM Records** president Mercado is slated to start up a Latin jazz imprint called **TropiJazz**.

Incidentally, additional talent scheduled to appear at **Tito Puente's** 100th-LP concert Feb. 15 at New York's Madison Square Garden are RMM's **Tito Nieves** and **Nora & Orquesta De La Luz** and Atlantic's **Little Louie** and **Marc Anthony**, who are managed by Mercado and RMM VP **David Maldonado**.

LOURDES ROBLES DEFINITELY WORKS HARD for the money, performing some 250 concerts annually in her native Puerto Rico alone. **Sony Discos'** petite powerhouse chanteuse, in Miami Jan. 24 on a promotional stop, says her high-energy stage shows are far removed from her lush, ballad-laden albums such as her latest effort, "Definitivamente."

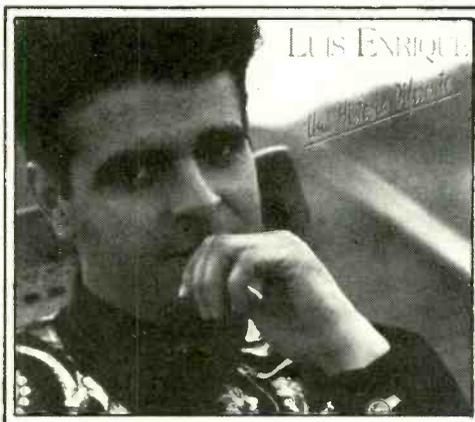
"I do rap, upbeat songs, and covers of American pop hits," notes Robles. "I love being on stage because I have no artistic limitations." Robles' current ballad single, "Todo Me Habla De Ti," is the only tune, thus far, that label mate **Franco de Vita** has written for an outside artist.

MORE HISPANIC PLEASE, WE'RE BRITISH: Now in business five years, **British and International Artists** perhaps may own one of the largest Hispanic rosters of any non-Latino agency/management outfit in North America. With offices in Watertown, Mass., and Montreal, B&I currently represents Spanish crooner **Emilio José** and **Capitol EMI Argentina's Diana María**, plus **WEA Latina's Al Bano & Romina Power**, **Grupo Cañaveral**, and—in North America—**Wilkins**. Company president **Peter Taub** says B&I is negotiating a U.S. record deal for José; he also is "predicting big things" from **Grupo Cañaveral**, whose label bow is due in March.

RELEASE UPDATE: **Johnny Ventura's** Sony Discos album "Llegando Al Cien Por Cien" is due to ship Feb. 13. His latest effort—a duets-only release—includes tracks with **Victor Victor**, **Celia Cruz**, **Daniela Romo**, and **Armando Manzanero**... Just released in time for Valentine's Day is **Sonotone Records'** "Regalo Romántico De Dos Grandes" by **Ricardo Montaner** and **Rudy La Scala**... **Raúl Alfonso**, formerly half of the Miami vocal duo **Hansel Y Raúl**, has resurfaced with a new album on **Farum Records International**, "El Gallo De La Salsa"... **Capitol/Blue Note's** world music label, **World Pacific**, has just released a sterling collection of early material from Brazilian vocal stars **Djavan** and **Simone**—both of whom now record for Sony—plus samba legend **Clara Nunes**, who died in 1983. Djavan's entry is a double set containing his eponymous album and "Alumbramento." Albums by **Simone** ("The Best Of Simone") and **Nunes** ("The Best Of Clara Nunes") contain a wide variety of hits they recorded in the '70s and early '80s... Cameroon-born saxophonist **Manu Dibango**, who scored a top 40 hit in 1973 with the instrumental classic "Soul Makossa," is set to put out his **Sound Wave** debut ("Polysonik") in early March.

LUIS ENRIQUE

In the three year history of the prestigious **Billboard** Lo Nuestro Awards (A.K.A. "The Latin Grammys"), **Luis Enrique** has swept the tropical salsa category by winning eight awards. **Sony Discos, Inc.** Proudly releases **Luis Enrique's** latest album "Una Historia Diferente" (A Different Story). As in previous albums (All of which have been released by **Sony Discos**) such as "Amor De Medianoche," "Amor y Alegria," "Mi Mundo" and "Luces Del Alma" (The last two have surpassed platinum status) This latest release displays an artistry of immense vision and power. This album will be one of the hottest albums of the year. Stock-up.

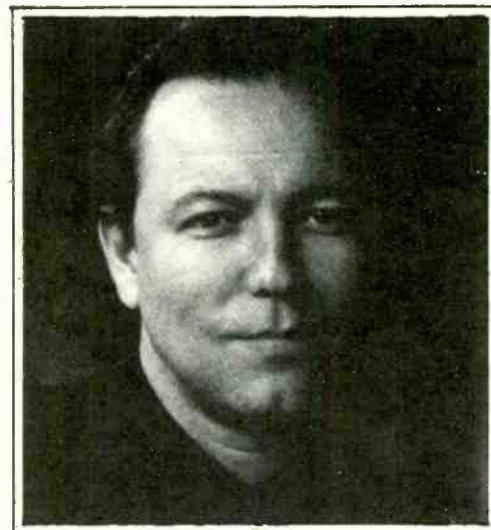


LUIS ENRIQUE

"UNA HISTORIA DIFERENTE"
DCL-DCC-CDZ-80710
FANTASIA / UNA HISTORIA DIFERENTE / PROMESA DE MIS VIEJOS / EL AMOR ES ALGO MAS / POR TI / LUCIA / LO QUE ES VIVIR / COMO AYER / AUN ASI / QUIERO

RUBEN BLADES

This album is a compilation of **Ruben Blades'** Best Recordings. Included are his all-time greats "Pedro Navaja," "Pablo Pueblo" and "Tiburón," among others. This Album is a Classic.



RUBEN BLADES

"THE BEST"
GCC-CDZ-80718
PEDRO NAVAJA / DIME / PAULA C / TIBURON / EL TELEFONITO / LIGIA ELENA / PABLO PUEBLO / JUAN PACHANGA / SIN TU CARINO / EL CANTANTE / NO HAY CHANCE / PLASTICO



REYES RECORDS INC.

CD's, RECORDS & TAPES

140 N.W. 22 Avenue, Miami, Florida 33125
Tel.: (305) 541-6686 / Fax.: (305) 642-2785

TODO EN MUSICA LATINA • EVERYTHING IN LATIN MUSIC



Music Video

ARTISTS & MUSIC

N'ville Studio Emphasizes Country Consciousness

BY DEBORAH RUSSELL

LOS ANGELES—"Country," says Nashville-based music video producer Mary Matthews, "is all about consciousness..."

Such awareness of the big picture is one key to this country music video producer's success. Eleven years have passed since Matthews put her condominium up as collateral to form Nashville's Studio Productions with directors and creative partners Jim May and Coke Sams.

The Studio crew made its music video debut with B.J. Thomas' "Two-Car Garage," and Matthews, May, and Sams count some 60 music videos among their credits, most since the company boomed in the mid-'80s. Matthews brings her business acumen and production experience to the partnership. May is the primary director and cinematographer; Sams is a screenwriter and director. Directors Steve Boyle (Sammy Kershaw), Clarke Gallivan (Holly Dunn), Eric Haymes (Chagall Guevara), and Roger Pistole (Lyle Lovett) recently joined the ranks full-time.

About 70% of the firm's current projects are music-video related, and the remaining 30% of active projects are commercials and industrial films.

Matthews credits Studio's longevity to that buzzword, "consciousness."

"It's important to apply the consciousness of 'country' to film production itself," she says. "You need to be respectful of other people's money and communicate with the label and the artist. You need to know your artist, and you need to be respectful of the artist's medium."

That business credo could be one reason the Studio Productions client list reads like a who's who of country music: Artists ranging from Johnny Cash, Mickey Gilley, and Tammy Wynette, to Clint Black and Kathy Mattea are listed on the roster.

The average Studio Productions music video budget is about \$42,000, Matthews says, and as the economy tightens and "everybody wants more for less," it becomes increasingly difficult to make high-quality clips and reap a company profit.

Studio Productions does its best to get around that problem. A few years ago, the firm principals purchased an empty Presbyterian church. They renovated the building and converted it into their own stage for local shoots. Meanwhile, Studio rents the space to the Nashville-based Darkhorse Theatre troupe, whose members often appear in Studio Productions' music videos.

"Film making is collaborative; it's better to work as a tribe as opposed to a bunch of loose cannons on deck," says Matthews. "It's so important to support live theater. And without good actors and good writers, you

can't make good videos."

Another element in the collaborative film-making process is Studio Productions' "video school," a pre-production, experimental phase designed to beat the obstacles posed by deflated budgets and inflated expectations.

This relatively inexpensive process generally saves countless dollars, hours, and footage in the long run. In short, the production team and the artist set aside several hours to experiment with blocking, lighting, makeup, and other techniques. The resulting tape reveals an artist's individual strengths and weaknesses.

"The camera doesn't lie, and these people can be great performers, but to ask them to act is just irresponsible," Matthews says. "We've found the 'video school' is the best way for the managers, promotion people, and the marketing departments to get hooks for the act and basically to learn about their artist."

Studio Productions' typical attitude and concern for its clients was exemplified in Kershaw's clip "Cadillac Style," directed by Boyle. The crew trekked to the artist's hometown in Louisiana and shot footage at 33 different locations in two 10-hour days.

"Steve put Sammy at ease and allowed him to be the character that he really is," says Matthews. "Now Sammy's really taking off and getting booked like crazy because people got the chance to know him through that video. Now, Steve's doing Sammy's second clip. To me, that's success."

The Studio teams try to avoid the "18-hour-workday" theory espoused by a number of production companies. As the Kershaw clip demonstrates, Matthews prefers to shoot on a two-day schedule.

"You need to communicate on the front end," she says. "If you're going to need the artist for X amount of time, just say so. Otherwise, if you go into an 18- or 22-hour shoot, you're paying the crew time-and-a-half, and everybody's tired. You don't get the best performance, and you're not spending the client's money responsibly." What it all boils down to, Matthews says, is "quality of life."

And that factor is what keeps Matthews in Nashville, rather than video centers Los Angeles and New York.

The country audience is hip to that consciousness factor, as well, says Matthews. The country fan is less fickle than its pop counterpart, and the country video seems to have a longer life than the average pop clip, she says.

"With pop music, you're in a situation like throwing spaghetti against a wall to see if it sticks," she says. "But country fans are really true and staid."

And even though the country fan base is exploding into the baby boomer market, Matthews is convinced such country music themes as family, and hard work will ensure the new fans are loyal as well.

"That's the charm of country," she says. "You don't have to live on the farm to appreciate it."

AS OF FEBRUARY 8, 1992

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

 Continuous programming 1515 Broadway, New York, NY 10036	 Continuous programming 1515 Broadway, New York, NY 10036	 Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018	 The Nashville Network The Heart of Country The Nashville Network 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
BREAKTHROUGH	ADDS	ADDS	ADDS
*Seal, Killer	Amy Grant, Good For Me Beth Nielson Chapman, I Keep... Beverly Craven, Holding On Dan Hill, I Fall All Over Again Richard Marx, Hazard Curtis Stigers, You're All... Vanessa Williams, Save The Best... Warren Zevon, Searching For A Heart	Whistle, If You Don't Say BeBe & CeCe Winans, It's Okay Salt-N-Pepa, You Showed Me Another Bad Creation, My World Big Daddy Kane, Groove With It X-Clan, Fire & Earth D.J. Jazzy Jeff, The Things... Queen Latifah, Latifah's Had It... Ce Ce Penniston, Finally Naughty By Nature, Everything's...	Steve Wariner, The Tips Of My Fingers Aaron Tippin, There Ain't... Clinton Gregory, Play, Ruby, Play
EXCLUSIVE	FIVE STAR VIDEO	HEAVY	HEAVY
Marky Mark, I Need Money Guns N' Roses, Don't Cry (Version II)	Manhattan Transfer, A World Apart	Keith Sweat, Keep It Comin' Prince, Insatiable Tevin Campbell, Tell Me What You... Michael Jackson, Black Or White Jodeci, Stay Boyz II Men, Uhh Ahh Karyn White, The Way I Feel About You Stevie Wonder, These Three Words Tone Loc/EI DeBarge, All Through... Vanessa Williams, The Comfort Zone Shanice, I Love Your Smile R Kelly, She's Got The Vibe Ready For The World, Can He Do... Chubb Rock, Just The 2 Of Us Brand New Heavies, Stay This Way Hammer, Addams Groove Guy, Let's Stay Together Digital Underground, Kiss U Back Patti LaBelle, Somebody Loves You	Sammy Kershaw, Cadillac Style Hal Ketchum, I Know Where Love Lives Diamond Rio, Mama Don't Forget... Joe Diffie, Is It Cold In Here Sawyer Brown, The Dirt Road T. Tritt/M. Stuart, The Whiskey... Doug Stone, A Jukebox With A... Pam Tillis, Maybe It Was Memphis Vern Gosdin, A Month Of Sundays Dwight Yoakam, It Only Hurts... Randy Travis, Better Class Of Losers Tracy Lawrence, Sticks And Stones John Anderson, Straight Tequila Night Reba McEntire, Is There Life Out There Mark Collie, She's Never Coming Back Paulette Carlson, I'll Start With You Mike Reid, I'll Stop Loving You Trisha Yearwood, That's What I... Suzy Bogguss, Outbound Plane Patty Loveless, Jealous Bone
BUZZ BIN	ARTIST OF THE MONTH	HEAVY	MEDIUM
Live, Operation Spirit PM Dawn, Paper Doll Pearl Jam, Alive Soundgarden, Outshined	John Mellencamp, Again Tonight	Chris Walker, Take Time Force One Network, Spirit Lisa Stansfield, All Woman Gerald Levert, Baby Hold On To Me	Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyway Jimmie Dale Gilmore, My Mind's... Paul Overstreet, Billy Can't Read Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near... David Schnauffer, Fisher's Hornpipe John McEuen, Return To... Little Texas, First Time For Everything Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn
HEAVY	HEAVY	MEDIUM	MEDIUM
Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Boyz II Men, Uhh Ahh Karyn White, The Way I Feel About You Stevie Wonder, These Three Words Tone Loc/EI DeBarge, All Through... Vanessa Williams, The Comfort Zone Shanice, I Love Your Smile R Kelly, She's Got The Vibe Ready For The World, Can He Do... Chubb Rock, Just The 2 Of Us Brand New Heavies, Stay This Way Hammer, Addams Groove Guy, Let's Stay Together Digital Underground, Kiss U Back Patti LaBelle, Somebody Loves You	Paula Abdul, Vibeology Eric Clapton, Tears In Heaven Celine Dion/Peabo Bryson, Beauty... Eddie Money, I'll Get By Aaron Neville, Somewhere Somebody Smokey Robinson, I Love Your Face Simply Red, Stars Karyn White, The Way I Feel About You Boyz II Men, Uhh Ahh Karyn White, The Way I Feel About You Stevie Wonder, These Three Words Tone Loc/EI DeBarge, All Through... Vanessa Williams, The Comfort Zone Shanice, I Love Your Smile R Kelly, She's Got The Vibe Ready For The World, Can He Do... Chubb Rock, Just The 2 Of Us Brand New Heavies, Stay This Way Hammer, Addams Groove Guy, Let's Stay Together Digital Underground, Kiss U Back Patti LaBelle, Somebody Loves You	Chris Walker, Take Time Force One Network, Spirit Lisa Stansfield, All Woman Gerald Levert, Baby Hold On To Me	Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyway Jimmie Dale Gilmore, My Mind's... Paul Overstreet, Billy Can't Read Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near... David Schnauffer, Fisher's Hornpipe John McEuen, Return To... Little Texas, First Time For Everything Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn
STRESS	THE JUKE BOX	MEDIUM	MEDIUM
Tia Carrere, Ballroom Blitz Color Me Badd, Thinkin' Back Richard Marx, Hazard George Michael/E. John, Don't Let... Ned's Atomic Dustbin, Grey Cell Green Nirvana, Territorial Pissings Ozzy Osbourne, Mama, I'm... Tom Petty, King's Highway Prince, Diamonds And Pearls Right Said Fred, I'm Too Sexy	Continuous programming 12000 Biscayne Blvd, Miami, FL 33181	Chris Walker, Take Time Force One Network, Spirit Lisa Stansfield, All Woman Gerald Levert, Baby Hold On To Me	Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyway Jimmie Dale Gilmore, My Mind's... Paul Overstreet, Billy Can't Read Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near... David Schnauffer, Fisher's Hornpipe John McEuen, Return To... Little Texas, First Time For Everything Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn
ACTIVE	ADDS	MEDIUM	MEDIUM
B.A.D., The Globe Baby Animals, Painless Tevin Campbell, Tell Me What You... Eric Clapton, Tears In Heaven *Amy Grant, Good For Me The KLF, Justified And Ancient L.A. Guns, It's Over Now Naughty By Nature, Everything's... *Salt-N-Pepa, You Showed Me Shamen, Move Any Mountain Shanice, I Love Your Smile The Smithereens, Too Much Passion Matthew Sweet, Girlfriend Ugly Kid Joe, Everything About You	2 Unlimited, Get Ready For This 2 Pac, Brenda's Got A Baby Celine Dion/Peabo Bryson, Beauty... Da Youngsta's, Somethin' 4 Da... Eddie Money, I'll Get By John Lee Hooker, This Is Hip John Mellencamp, Again Tonight Marley Marl, Check The Mirror N-Joi, Mind Flux No Strings Attached, Put Your... Sugarcubes, Hit War Babies, Hang Me Up Joe Public, Live And Learn Teenage Fan Club, Star Sign RTZ, Until Your Love... Tevin Campbell, Tell Me... The Mac Band, Everything Ugly Kid Joe, Everything About You	Chris Walker, Take Time Force One Network, Spirit Lisa Stansfield, All Woman Gerald Levert, Baby Hold On To Me	Michael White, Professional Fool Gary Morris, One Fall Is All It Takes Prairie Oyster, One Precious Love George Jones, She Loved A Lot... Marty Brown, Wildest Dreams Patsy Cline, Crazy Tim Ryan, I Will Love You Anyway Jimmie Dale Gilmore, My Mind's... Paul Overstreet, Billy Can't Read Great Plains, Faster Gun Billy Dean, Only The Wind Ronnie McDowell, When A Man... Davis Daniel, Fighting Fire With Fire B.B. Watson, Lover Not A Fighter Sammy Kershaw, Don't Go Near... David Schnauffer, Fisher's Hornpipe John McEuen, Return To... Little Texas, First Time For Everything Molly & The Heymakers, Mountain... Lee Roy Parnell, The Rock The Remingtons, I Could Love You Billy Burnette, Nothin' To Do Ronna Reeves, The More I Learn
ON	AMERICA'S NO. 1 VIDEO	ADDS	ADDS
Blur, There's No Other Way Corrosion Of Conformity, Dance... Dramarama, Haven't Got A Clue Infectious Grooves, Therapy *Lenny Kravitz, Stop Draggin' Around Primus, Jerry Was A Race Car Driver *RTZ, Until Your Love... Bonnie Raitt, I Can't Make You Love Me Siouxie & The Banshees, Fear This Picture, Naked Rain *War Babies, Hang Me Up *DENOTES ADDS	2 Live Crew, Pop That Coochie	Aaron Tippin, There Ain't... Tanya Tucker, Some Kind Of Trouble	Curtis Stigers, I Wonder Why Bryan Adams, Can't Stop This... BAD II, Rush Amy Grant, That's What Love Is For Crash Test Dummies, SuperMan's... Primal Scream, Movin' On Up Psychedelic Furs, Don't Be A Girl Hairy Connick Jr., Blue Light, Red Light Dire Straits, Calling Elvis Jesus Jones, Who Where Why Roxette, Spending My Time Shanice, I Love Your Smile
ON	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Blur, There's No Other Way Corrosion Of Conformity, Dance... Dramarama, Haven't Got A Clue Infectious Grooves, Therapy *Lenny Kravitz, Stop Draggin' Around Primus, Jerry Was A Race Car Driver *RTZ, Until Your Love... Bonnie Raitt, I Can't Make You Love Me Siouxie & The Banshees, Fear This Picture, Naked Rain *War Babies, Hang Me Up *DENOTES ADDS	Boyz II Men, Uhh Ahh Cypress Hill, How I Could Just... D.J. Laz/Danny D., Miami Et Negro The Dogs, Doggarnix The Dogs, Work It Out Baby Gerald Levert, Baby Hold On To Me Geto Boys, Mind Playing Tricks On Me Hammer, 2 Legit 2 Quit Hammer, Addams Groove Ice Cube, Steady Mobbin' Jodeci, Forever My Lady Jodeci, Stay MC Lyte, Poor Georgie MC Brains, Oochie Coochie Michael Jackson, Black Or White N.W.A., Appetite For Destruction Naughty By Nature, Everything's... Oaktown's 3.5.7, Honey Prince, Diamonds And Pearls Public Enemy, By The Time... Right Said Fred, I'm Too Sexy Tevin Campbell, Tell Me What... TLC, Ain't Too Proud To Beg	Aaron Tippin, There Ain't... Tanya Tucker, Some Kind Of Trouble	Curtis Stigers, I Wonder Why Bryan Adams, Can't Stop This... BAD II, Rush Amy Grant, That's What Love Is For Crash Test Dummies, SuperMan's... Primal Scream, Movin' On Up Psychedelic Furs, Don't Be A Girl Hairy Connick Jr., Blue Light, Red Light Dire Straits, Calling Elvis Jesus Jones, Who Where Why Roxette, Spending My Time Shanice, I Love Your Smile
ON	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Blur, There's No Other Way Corrosion Of Conformity, Dance... Dramarama, Haven't Got A Clue Infectious Grooves, Therapy *Lenny Kravitz, Stop Draggin' Around Primus, Jerry Was A Race Car Driver *RTZ, Until Your Love... Bonnie Raitt, I Can't Make You Love Me Siouxie & The Banshees, Fear This Picture, Naked Rain *War Babies, Hang Me Up *DENOTES ADDS	Boyz II Men, Uhh Ahh Cypress Hill, How I Could Just... D.J. Laz/Danny D., Miami Et Negro The Dogs, Doggarnix The Dogs, Work It Out Baby Gerald Levert, Baby Hold On To Me Geto Boys, Mind Playing Tricks On Me Hammer, 2 Legit 2 Quit Hammer, Addams Groove Ice Cube, Steady Mobbin' Jodeci, Forever My Lady Jodeci, Stay MC Lyte, Poor Georgie MC Brains, Oochie Coochie Michael Jackson, Black Or White N.W.A., Appetite For Destruction Naughty By Nature, Everything's... Oaktown's 3.5.7, Honey Prince, Diamonds And Pearls Public Enemy, By The Time... Right Said Fred, I'm Too Sexy Tevin Campbell, Tell Me What... TLC, Ain't Too Proud To Beg	Aaron Tippin, There Ain't... Tanya Tucker, Some Kind Of Trouble	Curtis Stigers, I Wonder Why Bryan Adams, Can't Stop This... BAD II, Rush Amy Grant, That's What Love Is For Crash Test Dummies, SuperMan's... Primal Scream, Movin' On Up Psychedelic Furs, Don't Be A Girl Hairy Connick Jr., Blue Light, Red Light Dire Straits, Calling Elvis Jesus Jones, Who Where Why Roxette, Spending My Time Shanice, I Love Your Smile
ON	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Blur, There's No Other Way Corrosion Of Conformity, Dance... Dramarama, Haven't Got A Clue Infectious Grooves, Therapy *Lenny Kravitz, Stop Draggin' Around Primus, Jerry Was A Race Car Driver *RTZ, Until Your Love... Bonnie Raitt, I Can't Make You Love Me Siouxie & The Banshees, Fear This Picture, Naked Rain *War Babies, Hang Me Up *DENOTES ADDS	Boyz II Men, Uhh Ahh Cypress Hill, How I Could Just... D.J. Laz/Danny D., Miami Et Negro The Dogs, Doggarnix The Dogs, Work It Out Baby Gerald Levert, Baby Hold On To Me Geto Boys, Mind Playing Tricks On Me Hammer, 2 Legit 2 Quit Hammer, Addams Groove Ice Cube, Steady Mobbin' Jodeci, Forever My Lady Jodeci, Stay MC Lyte, Poor Georgie MC Brains, Oochie Coochie Michael Jackson, Black Or White N.W.A., Appetite For Destruction Naughty By Nature, Everything's... Oaktown's 3.5.7, Honey Prince, Diamonds And Pearls Public Enemy, By The Time... Right Said Fred, I'm Too Sexy Tevin Campbell, Tell Me What... TLC, Ain't Too Proud To Beg	Aaron Tippin, There Ain't... Tanya Tucker, Some Kind Of Trouble	Curtis Stigers, I Wonder Why Bryan Adams, Can't Stop This... BAD II, Rush Amy Grant, That's What Love Is For Crash Test Dummies, SuperMan's... Primal Scream, Movin' On Up Psychedelic Furs, Don't Be A Girl Hairy Connick Jr., Blue Light, Red Light Dire Straits, Calling Elvis Jesus Jones, Who Where Why Roxette, Spending My Time Shanice, I Love Your Smile
ON	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Blur, There's No Other Way Corrosion Of Conformity, Dance... Dramarama, Haven't Got A Clue Infectious Grooves, Therapy *Lenny Kravitz, Stop Draggin' Around Primus, Jerry Was A Race Car Driver *RTZ, Until Your Love... Bonnie Raitt, I Can't Make You Love Me Siouxie & The Banshees, Fear This Picture, Naked Rain *War Babies, Hang Me Up *DENOTES ADDS	Boyz II Men, Uhh Ahh Cypress Hill, How I Could Just... D.J. Laz/Danny D., Miami Et Negro The Dogs, Doggarnix The Dogs, Work It Out Baby Gerald Levert, Baby Hold On To Me Geto Boys, Mind Playing Tricks On Me Hammer, 2 Legit 2 Quit Hammer, Addams Groove Ice Cube, Steady Mobbin' Jodeci, Forever My Lady Jodeci, Stay MC Lyte, Poor Georgie MC Brains, Oochie Coochie Michael Jackson, Black Or White N.W.A., Appetite For Destruction Naughty By Nature, Everything's... Oaktown's 3.5.7, Honey Prince, Diamonds And Pearls Public Enemy, By The Time... Right Said Fred, I'm Too Sexy Tevin Campbell, Tell Me What... TLC, Ain't Too Proud To Beg	Aaron Tippin, There Ain't... Tanya Tucker, Some Kind Of Trouble	Curtis Stigers, I Wonder Why Bryan Adams, Can't Stop This... BAD II, Rush Amy Grant, That's What Love Is For Crash Test Dummies, SuperMan's... Primal Scream, Movin' On Up Psychedelic Furs, Don't Be A Girl Hairy Connick Jr., Blue Light, Red Light Dire Straits, Calling Elvis Jesus Jones, Who Where Why Roxette, Spending My Time Shanice, I Love Your Smile
ON	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Blur, There's No Other Way Corrosion Of Conformity, Dance... Dramarama, Haven't Got A Clue Infectious Grooves, Therapy *Lenny Kravitz, Stop Draggin' Around Primus, Jerry Was A Race Car Driver *RTZ, Until Your Love... Bonnie Raitt, I Can't Make You Love Me Siouxie & The Banshees, Fear This Picture, Naked Rain *War Babies, Hang Me Up *DENOTES ADDS	Boyz II Men, Uhh Ahh Cypress Hill, How I Could Just... D.J. Laz/Danny D., Miami Et Negro The Dogs, Doggarnix The Dogs, Work It Out Baby Gerald Levert, Baby Hold On To Me Geto Boys, Mind Playing Tricks On Me Hammer, 2 Legit 2 Quit Hammer, Addams Groove Ice Cube, Steady Mobbin' Jodeci, Forever My Lady Jodeci, Stay MC Lyte, Poor Georgie MC Brains, Oochie Coochie Michael Jackson, Black Or White N.W.A., Appetite For Destruction Naughty By Nature, Everything's... Oaktown's 3.5.7, Honey Prince, Diamonds And Pearls Public Enemy, By The Time... Right Said Fred, I'm Too Sexy Tevin Campbell, Tell Me What... TLC, Ain't Too Proud To Beg	Aaron Tippin, There Ain't... Tanya Tucker, Some Kind Of Trouble	Curtis Stigers, I Wonder Why Bryan Adams, Can't Stop This... BAD II, Rush Amy Grant, That's What Love Is For Crash Test Dummies, SuperMan's... Primal Scream, Movin' On Up Psychedelic Furs, Don't Be A Girl Hairy Connick Jr., Blue Light, Red Light Dire Straits, Calling Elvis Jesus Jones, Who Where Why Roxette, Spending My Time Shanice, I Love Your Smile
ON	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Blur, There's No Other Way Corrosion Of Conformity, Dance... Dramarama, Haven't Got A Clue Infectious Grooves, Therapy *Lenny Kravitz, Stop Draggin' Around Primus, Jerry Was A Race Car Driver *RTZ, Until Your Love... Bonnie Raitt, I Can't Make You Love Me Siouxie & The Banshees, Fear This Picture, Naked Rain *War Babies, Hang Me Up *DENOTES ADDS	Boyz II Men, Uhh Ahh Cypress Hill, How I Could Just... D.J. Laz/Danny D., Miami Et Negro The Dogs, Doggarnix The Dogs, Work It Out Baby Gerald Levert, Baby Hold On To Me Geto Boys, Mind Playing Tricks On Me Hammer, 2 Legit 2 Quit Hammer, Addams Groove Ice Cube, Steady Mobbin' Jodeci, Forever My Lady Jodeci, Stay MC Lyte, Poor Georgie MC Brains, Oochie Coochie Michael Jackson, Black Or White N.W.A., Appetite For Destruction Naughty By Nature, Everything's... Oaktown's 3.5.7, Honey Prince, Diamonds And Pearls Public Enemy, By The Time... Right Said Fred, I'm Too Sexy Tevin Campbell, Tell Me What... TLC, Ain't Too Proud To Beg	Aaron Tippin, There Ain't... Tanya Tucker, Some Kind Of Trouble	Curtis Stigers, I Wonder Why Bryan Adams, Can't Stop This... BAD II, Rush Amy Grant, That's What Love Is For Crash Test Dummies, SuperMan's... Primal Scream, Movin' On Up Psychedelic Furs, Don't Be A Girl Hairy Connick Jr., Blue Light, Red Light Dire Straits, Calling Elvis Jesus Jones, Who Where Why Roxette, Spending My Time Shanice, I Love Your Smile
ON	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Blur, There's No Other Way Corrosion Of Conformity, Dance... Dramarama, Haven't Got A Clue Infectious Grooves, Therapy *Lenny Kravitz, Stop Draggin' Around Primus, Jerry Was A Race Car Driver *RTZ, Until Your Love... Bonnie Raitt, I Can't Make You Love Me Siouxie & The Banshees, Fear This Picture, Naked Rain *War Babies, Hang Me Up *DENOTES ADDS	Boyz II Men, Uhh Ahh Cypress Hill, How I Could Just... D.J. Laz/Danny D., Miami Et Negro The Dogs, Doggarnix The Dogs, Work It Out Baby Gerald Levert, Baby Hold On To Me Geto Boys, Mind Playing Tricks On Me Hammer, 2 Legit 2 Quit Hammer, Addams Groove Ice Cube, Steady Mobbin' Jodeci, Forever My Lady Jodeci, Stay MC Lyte, Poor Georgie MC Brains, Oochie Coochie Michael Jackson, Black Or White N.W.A., Appetite For Destruction Naughty By Nature, Everything's... Oaktown's 3.5.7, Honey Prince, Diamonds And Pearls Public Enemy, By The Time... Right Said Fred, I'm Too Sexy Tevin Campbell, Tell Me What... TLC, Ain't Too Proud To Beg	Aaron Tippin, There Ain't... Tanya Tucker, Some Kind Of Trouble	Curtis Stigers, I Wonder Why Bryan Adams, Can't Stop This... BAD II, Rush Amy Grant, That's What Love Is For Crash Test Dummies, SuperMan's... Primal Scream, Movin' On Up Psychedelic Furs, Don't Be A Girl Hairy Connick Jr., Blue Light, Red Light Dire Straits, Calling Elvis Jesus Jones, Who Where Why Roxette, Spending My Time Shanice, I Love Your Smile
ON	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Blur, There's No Other Way Corrosion Of Conformity, Dance... Dramarama, Haven't Got A Clue Infectious Grooves, Therapy *Lenny Kravitz, Stop Draggin' Around Primus, Jerry Was A Race Car Driver *RTZ, Until Your Love... Bonnie Raitt, I Can't Make You Love Me Siouxie & The Banshees, Fear This Picture, Naked Rain *War Babies, Hang Me Up *DENOTES ADDS	Boyz II Men, Uhh Ahh Cypress Hill, How I Could Just... D.J. Laz/Danny D., Miami Et Negro The Dogs, Doggarnix The Dogs, Work It Out Baby Gerald Levert, Baby Hold On To Me Geto Boys, Mind Playing Tricks On Me Hammer, 2 Legit 2 Quit Hammer, Addams Groove Ice Cube, Steady Mobbin' Jodeci, Forever My Lady Jodeci, Stay MC Lyte, Poor Georgie MC Brains, Oochie Coochie Michael Jackson, Black Or White N.W.A., Appetite For Destruction Naughty By Nature, Everything's... Oaktown's 3.5.7, Honey Prince, Diamonds And Pearls Public Enemy, By The Time... Right Said Fred, I'm Too Sexy Tevin Campbell, Tell Me What... TLC, Ain't Too Proud To Beg	Aaron Tippin, There Ain't... Tanya Tucker, Some Kind Of Trouble	Curtis Stigers, I Wonder Why Bryan Adams, Can't Stop This... BAD II, Rush Amy Grant, That's What Love Is For Crash Test Dummies, SuperMan's... Primal Scream, Movin' On Up Psychedelic Furs, Don't Be A Girl Hairy Connick Jr., Blue Light, Red Light Dire Straits, Calling Elvis Jesus Jones, Who Where Why Roxette, Spending My Time Shanice, I Love Your Smile
ON	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Blur, There's No Other Way Corrosion Of Conformity, Dance... Dramarama, Haven't Got A Clue Infectious Grooves, Therapy *Lenny Kravitz, Stop Draggin' Around Primus, Jerry Was A Race Car Driver *RTZ, Until Your Love... Bonnie Raitt, I Can't Make You Love Me Siouxie & The Banshees, Fear This Picture, Naked Rain *War Babies, Hang Me Up *DENOTES ADDS	Boyz II Men, Uhh Ahh Cypress Hill, How I Could Just... D.J. Laz/Danny D., Miami Et Negro The Dogs, Doggarnix The Dogs, Work It Out Baby Gerald Levert, Baby Hold On To Me Geto Boys, Mind Playing Tricks On Me Hammer, 2 Legit 2 Quit Hammer, Addams Groove Ice Cube, Steady Mobbin' Jodeci, Forever My Lady Jodeci, Stay MC Lyte, Poor Georgie MC Brains, Oochie Coochie Michael Jackson, Black Or White N.W.A., Appetite For Destruction Naughty By Nature, Everything's... Oaktown's 3.5.7, Honey Prince, Diamonds And Pearls Public Enemy, By The Time... Right Said Fred, I'm Too Sexy Tevin Campbell, Tell Me What... TLC, Ain't Too Proud To Beg	Aaron Tippin, There Ain't... Tanya Tucker, Some Kind Of Trouble	Curtis Stigers, I Wonder Why Bryan Adams, Can't Stop This... BAD II, Rush Amy Grant, That's What Love Is For Crash Test Dummies, SuperMan's... Primal Scream, Movin' On Up Psychedelic Furs, Don't Be A Girl Hairy Connick Jr., Blue Light, Red Light Dire Straits, Calling Elvis Jesus Jones, Who Where Why Roxette, Spending My Time Shanice, I Love Your Smile
ON	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Blur, There's No Other Way Corrosion Of Conformity, Dance... Dramarama, Haven't Got A Clue Infectious Grooves, Therapy *Lenny Kravitz, Stop Draggin' Around Primus, Jerry Was A Race Car Driver *RTZ, Until Your Love... Bonnie Raitt, I Can't Make You Love Me Siouxie & The Banshees, Fear This Picture, Naked Rain *War Babies, Hang Me Up *DENOTES ADDS	Boyz II Men, Uhh Ahh Cypress Hill, How I Could Just... D.J. Laz/Danny D., Miami Et Negro The Dogs, Doggarnix The Dogs, Work It Out Baby Gerald Levert, Baby Hold On To Me Geto Boys, Mind Playing Tricks On Me Hammer, 2 Legit 2 Quit Hammer, Addams Groove Ice Cube, Steady Mobbin' Jodeci, Forever My Lady Jodeci, Stay MC Lyte, Poor Georgie MC Brains, Oochie Coochie Michael Jackson, Black Or White N.W.A., Appetite For Destruction Naughty By Nature, Everything's... Oaktown's 3.5.7, Honey Prince, Diamonds And Pearls Public Enemy, By The Time... Right Said Fred, I'm Too Sexy Tevin Campbell, Tell Me What... TLC, Ain't Too Proud To Beg	Aaron Tippin, There Ain't... Tanya Tucker, Some Kind Of Trouble	Curtis Stigers, I Wonder Why Bryan Adams, Can't Stop This... BAD II, Rush Amy Grant, That's What Love Is For Crash Test Dummies, SuperMan's... Primal Scream, Movin' On Up Psychedelic Furs, Don't Be A Girl Hairy Connick Jr., Blue Light, Red Light Dire Straits, Calling Elvis Jesus Jones, Who Where Why Roxette, Spending My Time Shanice, I Love Your Smile
ON	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Blur, There's No Other Way Corrosion Of Conformity, Dance... Dramarama, Haven't Got A Clue Infectious Grooves, Therapy *Lenny Kravitz, Stop Draggin' Around Primus, Jerry Was A Race Car Driver *RTZ, Until Your Love... Bonnie R			

Wheatley Launches Aussie Label With Partner Polydor

■ BY GLENN A. BAKER

SYDNEY—Australian music main-mover Glenn Wheatley has entered into partnership with the Polydor arm of PolyGram Australia to launch Emerald City Records, a new domestic-artist label.

Closely associated for many years with BMG here, Wheatley surprised the industry with his move to the major, which racked up impressive achievements last year with its distribution of INXS manager Chris Murphy's rooArt imprint.

Though Wheatley's main management client, John Farnham, is

signed to BMG for another five albums, and Wheatley will retain his interest in hit acts Southern Sons and Girl Overboard, which he took to BMG, all his new A&R activity will be on behalf of the Emerald City label, which is set to spend A\$1 million on recording and marketing a minimum of five acts in its first year.

Wheatley stresses, "There's no falling out with BMG. Emerald City could have gone to them, but after taking on MCA, Geffen, and Imago internationally, I don't believe that BMG is in a particularly acquisitive mood at the moment."

(Continued on page 36)

SACEM Gets Euro Commission Support French Discos Had Argued Rates Too High

■ BY EMMANUEL LEGRAND

CANNES—SACEM, the French performing right society, has been handed a significant weapon in its \$50 million fight against the country's 3,500 discos over performance fees.

On Jan. 20, the European Commission in Brussels rejected claims by a group of French discos that SACEM's rates—which range between 4.6% and 5.9% of a discotheque's total revenues—were too high. The group of discos had argued SACEM was out of line with comparable rates in other European countries.

Attending MIDEM, society director general Jean-Loup Tournier

MIDEM REPORT

said, "Although it is too soon to say what will happen, we consider this decision as a major breakthrough. What the commission says is that our rates are not too high, and that we are legally entitled to be paid according to these rates."

He adds that he believes the decision will benefit authors and composers throughout the European Community and not just SACEM members.

Most discos have stopped paying SACEM, and Tournier estimates outstanding fees reach approximately \$50 million (300 million francs) to date, and that prosecutions are costing the society about \$1 million. There are currently 400 pending cases between discos and SACEM in the courts.

Although the commission decision does not directly affect these cases, it represents a precedent thought likely to influence judges at the local level.

The group of discos has two months to appeal the EC decision. There are approximately 3,500 discos in France, generating an estimated \$1 billion in revenues each year.

SACEM's dispute with the discos goes back some 14 years. The commission's Jan. 20 verdict follows a report from the European Court to which the disco group referred its case claiming abuse of dominant position.

The court ruled that a society could be violating Article 86(1) of the Rome Treaty if its tariffs for any category of user are significantly higher than those prevailing in other member states.

6 Euro Firms Band To Expose Talent

■ BY JEFF CLARK-MEADS

LONDON—Six diverse music agencies are pooling resources to form the European Music Network, aimed at maximizing the cross-border exposure for emerging talent.

The individual organizations are responsible for projecting new artists in France, Germany, Ireland, Belgium, the Netherlands, and Denmark. They have now come together in a pan-European alliance under the acting chairmanship of Mikael Hoejris, export consultant for Danish rock council ROSA.

Hoejris comments, "One aim is to exchange bands that otherwise do not have a chance or the means to get to other countries." Saying that the word "exchange" is meant "very literally," he explains how the system is intended to work.

"If you have two bands coming

from Holland to Denmark, I will get them delivered to my door by my Dutch colleagues. I will then set up concerts for them in Denmark. The reverse will apply with Danish bands going to Holland."

Another aim for the European Music Network is to establish an international database covering availability of concert venues, new broadcasting outlets, and relevant events such as festivals.

Hoejris says he hopes the European Community will agree to partly fund the network. "It is important for the EC to realize the fact that although they say there is free movement of goods and services across the community, it is still quite complicated for a rock band with a couple of tons of equipment to go to Milan just to see if there is a gig."

His arguments to the EC for funding are not based on the cultural exchanges involved but are

centered on the contention that "this is an industrial development thing."

However, Hoejris is aware that the music network could strengthen European music culture "in the face of the American multinationals taking even more business around the world."

The European Music Network is made up of independent agencies whose role it is to work for success for domestic acts at home and abroad. ROSA is typical of them; its funding comes from a combination of government grants and donations from the Danish musicians' union.

Hoejris says the U.K. has not been excluded from the European Music Network—"the U.K. is part if it wants to be part"—although he adds he has not yet found an appropriate organization to talk to in the country.

More Musical Chairs At Sony Spain

■ BY HOWELL LLEWELLYN

MADRID—Sony Music Spain has undergone its third shakeup in a year, following the shock pre-Christmas departure of Adrian Vogel, one of the pillars of the Spanish record industry who had been with the company for 15 years.

Managing director Claudio Conde, who in August took over from Manolo Diaz, now Sony Music's European head, has brought Epic and CBS Sony, the company's two labels, much nearer together. Conde will have a close personal involvement in local A&R, while new international A&R and marketing chiefs will look after both labels.

Vogel's post of international A&R head at Epic is taken by U.S.-born Marya Meyer, who already holds the same position with CBS Sony. Meyer, together with Epic's local marketing director, Manolo Moreno, and CBS Sony's local marketing

director, Raul Lopez, now report to Ramon Crespo, who takes responsibility for international marketing and A&R for both labels. Crespo was formerly Epic's label manager.

Says Conde, "These measures will speed up the dynamics of our organization and give me more time

to dedicate myself to artistic development. The changes are in line with the aim of Sony Music International's plans to increase its market share and boost its development of local talent."

Vogel, who joined CBS Spain (Continued on page 36)

Warner Music Int'l Acquires France's Erato

PARIS—Warner Music International has completed its much-mooted takeover of French classical company Erato-Disques SA by acquiring the 80% of the company it did not previously own.

Founded in 1953, Erato has recording agreements with Daniel Barenboim and the Berlin Philharmonic and Chicago Symphony Orchestras. Having signed a worldwide distribution agreement with Warner in 1990, Erato will now form part of the Warner Classics International operation. Erato president Frederic Schler

will report directly to Peter Andry, senior VP at Warner Classics International.

Before the acquisition by Warner, Erato lost \$3.5 million in 1990 on revenues of less than \$10 million. According to Erato, only Warner showed an interest in buying the company. The French ministry of culture has approved the deal on the basis that no French operation offered a rival bid.

Erato has a 9% share of the French classical market and 3% of worldwide classical sales. EMMANUEL LEGRAND



EMI Records U.K. managing director Rupert Perry, right, chats with Dome Records' Peter Robinson. London-based Dome is the new joint venture between EMI and Robinson, formerly A&R director of Chrysalis Records U.K.

EMI U.K. Becomes Partner In Ex-Chrysalis Exec's Dome

■ BY ADAM WHITE

LONDON—EMI Records U.K. is expanding its repertoire base through a joint venture with Dome Records, the new label launched by former Chrysalis A&R director Peter Robinson.

A 50/50 partnership between EMI and Robinson, Dome will be based in London and open for business in February. Its first-year roster will comprise four to five acts, inclined toward—but not limited to—mainstream pop and dance.

EMI has relatively few label partnerships of this type. Its best-known "satellite" deals are with the David Balfe/Andy Ross label, Food, and with Martin Heath's Nut-bush imprint.

Robinson was A&R director of Chrysalis Records U.K. for three years, signing and/or developing such acts as Chesney Hawkes, Runrig, Adeva, Monie Love, and Sonia.

He left the label in 1991. Before that, Robinson headed RCA Records' A&R department for five years, and directed international A&R for CBS Records U.K.

He says Dome will reflect his pop- and dance-oriented leanings. "I'm encouraged by the British trend back to garage acts and jazzier-flavored R&B. My strong points have always been in repertoire that features good singers and melodic songs."

Robinson contends a number of major labels neglect this genre despite healthy results. He points to Adeva's first Cooltempo/Chrysalis album, which sold 300,000 copies in the U.K., and to Sonia's debut, which moved 150,000 pieces. "I'm convinced there is a place to sell albums with focused artists of this type," he adds, citing the strong artist (as opposed to producer) image projected by the likes of Ce Ce

(Continued on page 36)

MIDEM Booth Closed Under Anti-Piracy Rule Action Taken Against Milan-Based SAAR Company

BY EMMANUEL LEGRAND

CANNES—For the third consecutive year, a stand at MIDEM has been raided by anti-piracy agencies.

On Jan. 24, the last day of the show, Milan-based SAAR Records And Tapes had its stand officially closed under MIDEM's regulations covering the trading of suspected pirated recordings.

The action against the SAAR company was run by French collecting society SSCP in conjunction with international labels organiza-

MIDEM REPORT

tion IFPI at the request of BMG Music.

The action was instigated when members of SSCP's anti-piracy task force received an SAAR catalog in which an Elvis Presley album, "Heartbreak Hotel," was being offered on the Starlite label. SSCP and IFPI sent a joint letter to MIDEM Organisation chief executive Xavier Roy asking MIDEM to enforce the market's regulations.

MIDEM's new exhibitors' contract says that any stand offering suspected pirate product may be closed and the company excluded from the market indefinitely.

The MIDEM Organisation agreed to close SAAR's stand. However, when the raid took place the stand was empty; all participants had gone and all material had been removed. MIDEM employees, nonetheless, erected a sign saying the booth had been closed in line with article 9 of MIDEM's regulations, the clause covering anti-piracy.

More Concerts In Spotlight At MIDEM

BY THOM DUFFY

CANNES—A desire to mix more "glamour" into the deal-making at MIDEM led to an expanded lineup of live concerts by rock, jazz, rap, dance, classical, and world beat artists at this year's conference.

Performances by such new major-label pop priorities as Tori Amos, Jeffrey Grines, John Secada, and Commitments singer Andrew Strong alternated with shows by headlining veterans such as Level 42, Smokey Robinson, and, in a brief but strongly received acoustic set, Sweden's Roxette.

"I want MIDEM, of course, to be a place to do business," says MIDEM chief executive Xavier Roy, "but I want to improve the glamour content, which is why I want more and more music, artists, and stars."

"I also think MIDEM is really the place to discover new talents. That's my wish and I am pleased this year the showcases have been extremely good. They have all the musical aspects—classical, jazz, rock, dance, rap."

The array of musical styles represented was notable.

MIDEM REPORT

An opening-night party sponsored by SGRE, the Spanish rights organization, offered the rumba beat of Manzanita, the flamenco rock of Victor Abundancia Y Los Coyotes, and the Spanish rock of Luz Casal. SGRE later presented renowned guitarist Paco De Lucia.

South Africa's Mango Groove gave a late-afternoon performance, while Mali's Salif Keita headlined a rhythmically irresistible bill of world music artists, marred only by the cancellation of the Gipsy Kings.

A multi-act bill of rap and dance acts—including Sweden's Army Of Lovers, Germany's Nina Hagen, France's Zouk Machine, Zoe from the U.K., and Gang Starr from the U.S.—was hosted by Fab Five Freddy and taped for "Yo! MTV Raps."

As in past years, several performances were taped for later broadcast in international markets.

A night of jazz-oriented artists featured Will Downing from the U.S., Des'ree and Jason Rebello from the U.K., and Liane Foly from France.

Rockabilly veteran Ronnie Hawkins, whose lineup in the '60s joined Bob Dylan as the Band, headlined the "Canada Rocks" showcase, on a bill with Lee Aaron, Rick Emmett, and the Box.

China Records in the U.K. sponsored a show headlined by the Levelers, while fellow U.K. indie Expression Records had goth-rock act Rosetta Stone atop its bill. Italy's New Music label presented Black Machine and Sister Sledge, both U.S. acts.

A substantial list of classical music events was highlighted by two afternoon programs of young, international competition winners; a concert of Bulgarian choir music; an all-star birthday tribute to Jean-Pierre Rampal; and a closing-night performance Jan. 23 by cellist Yo-Yo Ma and pianist Emanuel Ax, joined by Paul Meyer of France on clarinet.

Cathy Britton and Herve Corre served as artistic directors of the non-classical and classical performances, respectively.

"I think MIDEM has become a place where record companies can showcase what they do best," says Britton, "and that's music."

lished a new U.K. distribution deal through Nimbus.

Italian dance music companies also reported an increased interest in their product. Gainfranco Bortolotti, president of Media Records, says, "We've got most European territories well covered but there was great demand from the U.S. and U.K. Techo-house is what everybody wants."

DAVID STANSFIELD

THE music business will go gently into the single European market, a MIDEM panel was told. Most of the panelists agreed the elimination of remaining border controls at the end of this year will not bring radical shifts to the industry. Music will still need local marketing—and language differences will continue to be a divisive force.

Jorgen Larsen, managing partner of Berlin-based Deutsche Schallplatten, warned not to expect big changes "because many of the things we can do next year, we can already do this year and we've done since the mid-'80s."

RICH ZAHRADNIK

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

Edited by David Sinclair

ITALY: Sicilian-born rapper Frankie HI-NRG MC has delivered what is perhaps the strongest anti-mafia attack yet with his debut 12-inch mix single, "Fight Da Faida" (Irma Records). He's kicking against the popular idea that southern Italy equals Camorra (mafia) and makes his hard-hitting



hip-hop/ragamuffin protest in the Sicilian dialect. Frankie's stance has added weight to the growing number of militant indie hip-hop acts that choose to perform in their own regional dialects. Sud Sound System and Isole Posse (Century Vox Records) are capturing widespread media attention and have even enticed sociologists into the dialect debate. Self-produced cassettes by Mau Mau, La Razza Posse, and Nuove Briganti have been aired on

Pubcaster RAI radio. In some respects these developments are similar to the U.S. rap scene of 15 years ago when self-produced cassettes often led to recording contracts. But can Italians understand different dialects? Critics argue that certain phrases in songs become universal and point out that Italians have a history of not understanding language in popular music: "Don't forget we were dominated by music from the U.S. and U.K. for years."

DAVID STANSFIELD

U.K.: After Manchester and Bristol, the regional spotlight is about to swing on to Norwich on the east coast. In April the city is to host a major, weeklong pop and rock music festival, which will be broadcast nationally on BBC Radio 1. The acts are yet to be announced but it seems highly likely that Norwich-born Cathy Dennis will be among them. According to DJ John Peel, the city has been chosen because of its current crop of fine young bands, its excellent recording studios, and its exciting premier venue, the 700-capacity Waterfront. The recently released 17-track compilation "Shoot The Canary" (Steady State Music), featuring a variety of Norwich-based acts, has uncovered a wealth of talent in the area. One song taken from it, "God Mrs Angels," by pop three-piece Joy, has already been play-listed for daytime Radio 1. Not as dance-oriented as Manchester's baggy sound, the album has a strong indie flavor with lots of fashionably gloomy, drone guitars.

DAVID SINCLAIR

HONG KONG: The newly opened megastores report significant sales of "Teenage Head" (Tim via BMG) by the Oddfellows, the "anti-image" band from Singapore. This is surprising, since the band has never toured in this territory, nor have any of its videos (which are hugely popular among Singapore's thriving alternative music scene) been shown here. The album features 11 original compositions, all rough recordings done in just one or two takes, with melodies that bring back memories of the teen-dreams of Ritchie Valens and Buddy Holly. Although on the face of it the Oddfellows are making a calculated attempt to emulate bands such as R.E.M. or the Housemartins, their unaffected, back-to-basics approach is clearly appealing to local tastes.

HANS EBERT

FINLAND: A 10-piece band called Vartina, from Northern Karelia, has enjoyed an exceptional five-month chart run with its album "Oi Dai" (Sonet). The band, which won acclaim from David Byrne when it played at the recent World Music Festival in Joensuu, is led by Sari Kaasinen, one of its five female singers. "We've listened to a lot of traditional choir music from Estonia, Karelia, and from the Fenno-Ugrian tribes living in the heartlands of the old Soviet Union," she says. "Nobody knows for sure what this music sounded like in the first place, so we made our own interpretation." The group's lineup uses such instruments as the Finnish kantele, mandolin, bouzouki, accordion, fiddle, guitar, saxophone, and double bass. But it is the unique blend of female voices that defines its sound.

KARI HELOPALTIO

NETHERLANDS: Amsterdam-based singer Laura Fygi has been making waves with her solo debut, "Introducing Laura Fygi" (Mercury), which is album of the month in Free, the magazine of the Free record chain. Her music has a laid-back, jazzy atmosphere and features top musicians like Toots Thielemans (harmonica) and guitarists Philippe Catherine and Francis Goya. Fygi, 36, of Dutch-Egyptian parentage, began her career in the '80s in the female pop vocal trio Centrefold... Growing popular interest in classical music among Dutch youngsters has prompted TROS TV to make a four-minute video of the Netherlands Wind Instruments Ensemble performing the finale of Dvorak's "Serenade For Wind Instruments in D Minor Op. 44."



"We want to introduce a new visualization of classical music," says TROS programmer Ed Van Kan, who notes that the film "Amadeus" and recent concerts by Nigel Kennedy, the British violinist with the pop-star image, have changed the way of thinking about classical music.

WILLEM HOOS

CONVENTION CAPSULES

UNLESS the world record industry pursues a more quality-conscious policy in producing prerecorded analog cassettes, the format could follow the vinyl LP into obsolescence before the digital compact cassette is firmly established. This was the warning by Eduard Hessel, head of BASF Magnetics GmbH, during a tape forum.

BASF engineer Werner Singhoff claims only about half of the prerecorded analog cassettes on sale have state-of-the-art sound quality. Whereas new releases are of a generally high standard, back catalog often falls below the level that can easily be achieved by home-taping.

Analog cassettes achieved sales of 868 million in 1989—more than half the total long-play unit sales of 1.7 billion. BASF estimates sales of prerecorded cassettes last year were about 2.6 billion. However, Hessel said overproduction of cassettes had precipitated a price war that resulted in corner-cutting by manufacturers.

ONE OF THE increasing number of Russian labels at MIDEM for the first time was Moscow-based SNC Records. A spokeswoman says, "Business has been incredibly good in terms of meeting people and making the right connections." SNC says it pays its partners either in roubles or through exchange.

JEFF CLARK-MEADS

EASTERN EUROPE began to open up for Italian companies at MIDEM. Nikos Velissiotis, director of classical company Arkadia, says, "We've opened up distribution deals in Hungary, Czechoslovakia, and Poland. There's not a lot of money in those markets but it's a new long-term investment." Arkadia has also estab-

HITS OF THE WORLD



EUROCHART HOT 100 1/25/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	BLACK OR WHITE MICHAEL JACKSON EPIC
2	2	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC
3	3	BOHEMIAN RHAPSODY QUEEN PARLOPHONE
4	4	JUSTIFIED & ANCIENT THE KLF/TAMMY WYNETTE KLF COMMUNICATIONS
5	5	LET'S TALK ABOUT SEX SALT-N-PEPA #fr
6	9	SMELLS LIKE TEEN SPIRIT NIRVANA DGC
7	NEW	GOODNIGHT GIRL WET WET WET PRECIOUS
8	6	EVERYBODY'S FREE (TO FEEL GOOD) ROZALLA PULSE B
9	7	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
10	NEW	EVERYBODY IN THE PLACE (EP) THE PRODIGY XL
1	1	ALBUMS
2	3	QUEEN GREATEST HITS II PARLOPHONE
3	2	GENESIS WE CAN'T DANCE VIRGIN
4	2	MICHAEL JACKSON DANGEROUS EPIC
5	4	U2 ACHTUNG BABY ISLAND
6	8	SIMPLY RED STARS EASTWEST
7	6	NIRVANA NEVERMIND DGC
8	10	TINA TURNER SIMPLY THE BEST CAPITOL
9	7	QUEEN QUEEN PARLOPHONE
10	9	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
10	9	DIRE STRAITS ON EVERY STREET VERTIGO

THIS WEEK	LAST WEEK	SINGLES
18	NEW	OBSESSION ARMY OF LOVERS IDEAL
19	17	SPENDING MY TIME ROXETTE EMI
20	20	BITTERBLUE BONNIE TYLER HANSA
1	1	ALBUMS
2	2	GENESIS WE CAN'T DANCE VIRGIN
3	4	QUEEN GREATEST HITS II PARLOPHONE
4	3	NIRVANA NEVERMIND GEFEN
5	5	MICHAEL JACKSON DANGEROUS EPIC
6	6	QUEEN GREATEST HITS PARLOPHONE
7	7	SIMPLY RED STARS EASTWEST
8	9	ROXETTE JOYRIDE ELECTROLA
9	8	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
10	11	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
11	10	TINA TURNER SIMPLY THE BEST CAPITOL
12	18	SCORPIONS CRAZY WORLD MERCURY
13	12	PRINCE & THE N.P.G. DIAMONDS & PEARLS PAISLEY PARK
14	17	U2 ACHTUNG BABY ISLAND
15	14	SALT-N-PEPA THE GREATEST HITS #fr/METRONOME
16	13	OIRE STRAITS ON EVERY STREET VERTIGO
17	16	LISA STANSFIELD REAL LOVE ARISTA
18	15	GUNS N' ROSES USE YOUR ILLUSION I GEFEN
19	NEW	JOE COCKER NIGHT CALLS CAPITOL
20	NEW	R.E.M. OUT OF TIME WARNER BROS.
20	NEW	TEN SHARP UNDER THE WATER-LINE SONY

THIS WEEK	LAST WEEK	SINGLES
4	3	CHAGE & ASKA TREE PONY CANYON
5	6	ANRI MY FAVORITE SONGS 2 FOR LIFE
6	NEW	BARBEE BOYS B7 EPIC/SONY
7	5	TSUYOSHI NAGABUCHI JAPAN TOSHIBA/EMI
8	NEW	NEW KIDS ON THE BLOCK H.I.T.S. SONY
9	8	MIHO NAKAYAMA MIHO'S SELECT KING
10	9	PRINCESS PRINCESS DOLLS IN ACTION SONY

THIS WEEK	LAST WEEK	SINGLES
8	9	RONDO VENEZIANO MYSTERE POLYDOR/POLYGRAM
9	8	JEAN FERRAT DANS LA JUNGLE OU DANS LE ZOO EMI
10	5	FRANCIS CABREL D'UNE OMBRE A L'AUTRE COLUMBIA/SONY
11	NEW	MYLENE FARMER L'AUTRE POLYDOR/POLYGRAM
12	14	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK/WEA
13	11	RENAUD MARCHAND DE CAILLOUX VIRGIN
14	18	PATRICIA KAAS LA C-HARMEUSE DE SERPENTS COLUMBIA/SONY
15	13	STEPHANE EICHER ENGELBERG BARCLAY/POLYGRAM
16	12	R.E.M. OUT OF TIME WARNER BROS./WEA
17	17	CHRISTIAN MORIN AQUARELLA DESSES/SONY
18	15	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA/SONY
19	16	LES INCONNUS BOULVERSIFIANT PPL/SONY
20	20	ETIENNE DAHO PARIS AILLEURS VIRGIN

FRANCE (Nielsen/Europe 1) 1/25/92

THIS WEEK	LAST WEEK	SINGLES
1	3	BLACK OR WHITE MICHAEL JACKSON EPIC/SONY
2	2	QUI A LE DROIT? PATRICK BRUEL RCA/BMG
3	1	SONG OF OCARINA JEAN PHILIPPE AUDIN & DIEGO MODENA DELPHINE/EMI
4	4	JE T'AIME MELANCOLIE MYLENE FARMER POLYDOR/POLYGRAM
5	5	PETITE MARIE FRANCIS CABREL COLUMBIA/SONY
6	NEW	PARCE QU'ON EST JEUNE BENNY B. SONY
7	18	ON N' LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC/SONY
8	14	PAS O'AMI (COMME TOI) STEPHEN EICHER POLYGRAM
9	7	INORA TEMPTATION CARRERE
10	15	THE SHOOP SHOOP SONG CHER EPIC/SONY
11	6	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M/POLYGRAM
12	9	CA NE CHANGE PAS UN HOMME JOHNNY HALLYDAY PHONOGRAM/POLYGRAM
13	12	EVERYBODY'S FREE ROZALLA CARRERE/FLARENASCH
14	11	CREAM PRINCE & THE N.P.G. PAISLEY PARK/WEA
15	13	GENESIS NO SON OF MINE VIRGIN
16	NEW	LOVE... THY WILL BE DONE MARTIKA COLUMBIA/SONY
17	NEW	LE SEIGNEUR DES TENEBRES PLEASURE GAME POLYGRAM
18	8	LES VEIGES DE L'HIMALAYA DOROTHEE AB/BMG
19	17	CASH CITY LUC DE LA ROCHELIERE TREMA/SONY
20	20	CAN'T STOP THIS THING WE STARTED BRYAN ADAMS A&M/POLYGRAM
1	1	ALBUMS
2	2	PATRICK BRUEL SI CE SOIR RCA/BMG
3	4	MICHAEL JACKSON DANGEROUS EPIC/SONY
4	7	OIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM
5	6	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/EMI
6	10	GENESIS WE CAN'T DANCE VIRGIN
7	3	U2 ACHTUNG BABY ISLAND/POLYGRAM
7	3	JOHNNY HALLYDAY CA NE CHANGE PAS UN HOMME PHONOGRAM/POLYGRAM

ITALY (Musica e Dischi) 1/20/92

THIS WEEK	LAST WEEK	SINGLES
1	1	MYSTERIOUS WAYS U2 ISLAND
2	3	BLACK OR WHITE MICHAEL JACKSON EPIC
3	4	ON N' LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC
4	2	STARS SIMPLY RED EASTWEST
5	5	CHANGE LISA STANSFIELD ARISTA
6	9	THE SHOW MUST GO ON QUEEN PARLOPHONE
7	6	E MI ARRIVA IL MARE RICCARDO COCCIANTE & PAOLA TURCI VIRGIN
8	7	HOW-GEE BLACK MACHINE PLM
9	8	THE FLY U2 ISLAND
10	NEW	COLOUR OF LOVE SNAP ARISTA
1	1	ALBUMS
2	2	QUEEN GREATEST HITS II PARLOPHONE
3	3	U2 ACHTUNG BABY ISLAND
4	4	MICHAEL JACKSON DANGEROUS EPIC
5	NEW	ANTONELLO VENDITTI BENVENUTI IN PARADISO HEINZ
6	5	LUCA CARBONI CARBONI RCA
7	6	SIMPLY RED STARS EASTWEST
8	7	UMBERTO TOZZI LE MIE CANZONI CGD
9	8	ZUCCHERO LIVE AT THE KREMLIN POLYDOR
10	NEW	GENESIS WE CAN'T DANCE VIRGIN
10	NEW	EROS RAMAZZOTTI EROS IN CONCERT DDD

AUSTRALIA (Australian Record Industry Assn.) 2/8/92

THIS WEEK	LAST WEEK	SINGLES
1	3	LET'S TALK ABOUT SEX SALT-N-PEPA POLYDOR
2	2	CREAM PRINCE & THE N.P.G. WARNER
3	1	BLACK OR WHITE MICHAEL JACKSON EPIC
4	4	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC
5	7	LOVE YOU RIGHT EUPHORIA EMI
6	6	AIN'T NO SUNSHINE ROCKMELONS MUSHROOM
7	5	I'M TOO SEXY RIGHT SAID FRED LIBERATION/FESTIVAL
8	9	SALTWATER JULIAN LENNON VIRGIN
9	12	SMELLS LIKE TEEN SPIRIT NIRVANA GEFEN
10	8	COME TO ME DIESEL CHRYSALIS
11	18	JUSTIFIED & ANCIENT THE KLF/TAMMY WYNETTE LIBERATION/FESTIVAL
12	NEW	BOHEMIAN RHAPSODY QUEEN EMI
13	10	LIVE AND LET DIE GUNS N' ROSES GEFEN
14	11	MYSTERIOUS WAYS U2 ISLAND
15	NEW	EVERYBODY'S FREE ROZALLA LIBERATION/FESTIVAL
16	13	ALL 4 LOVE COLOR ME BADD GIANT
17	19	THE GLOBE BIG AUDIO DYNAMITE II COLUMBIA
18	17	KINGSTON TOWN UB40 VIRGIN
19	NEW	ADDAMS GROOVE HAMMER EMI
20	16	SPENDING MY TIME ROXETTE EMI
1	3	ALBUMS
2	1	PRINCE & THE N.P.G. DIAMONDS AND PEARLS WARNER
3	4	JIMMY BARNES SOUL DEEP MUSHROOM
4	2	BABY ANIMALS BABY ANIMALS IMAGO
5	9	MICHAEL JACKSON DANGEROUS EPIC
6	5	NIRVANA NEVERMIND GEFEN
7	6	SOUNDTRACK THE COMMITMENTS MCA
8	7	QUEEN GREATEST HITS II EMI
9	10	U2 ACHTUNG BABY ISLAND
10	8	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
11	11	JOHN FARNHAM FULL HOUSE RCA
12	13	BEACH BOYS SUMMER DREAMS EMI
13	12	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
14	18	ENYA SHEPHERD MOONS WARNER
15	15	HOUSE OF HOPE TONI CHILDS A&M
16	17	COLD CHISEL CHISEL WARNER
17	14	BILLY IDOL IDOL SONGS CHRYSALIS
18	NEW	PET SHOP BOYS DISCOGRAPHY/THE COMPLETE SINGLES COLLECTION EMI
19	NEW	SALT-N-PEPA GREATEST HITS POLYDOR/POLYGRAM
20	NEW	METALLICA METALLICA PHONOGRAM/POLYGRAM
20	NEW	COLOR ME BADD C.M.B. WARNER

JAPAN (Music Labo) 2/8/92

THIS WEEK	LAST WEEK	SINGLES
1	NEW	HAITOKUNO HITOMI V2 EPIC/SONY
2	1	SOREGA DAJI DAJI MAN BROTHERS BAND FUN HOUSE
3	2	CHOO CHOO TRAIN ZOO FOR LIFE
4	3	PIECE OF MY WISH MIKI IMAI FOR LIFE
5	8	FUYU GA HAJIMARU NORIYUKI MAKIHARA WEA
6	7	DONNA TOKIMO NORIYUKI MAKIHARA WEA
7	6	WON'T BE LONG THE BUBBLE GUM BROTHERS EPIC
8	4	BOKU WA KONOHITOMI DE USO WO TSUKU CHAGE & ASKA PONY CANYON
9	5	KAEUTA MEDLEY 3 TATSUO KAMON VIC'OR
10	9	HOTTKENAIYO SEISHIROU KUSUNOSE SONY
1	4	ALBUMS
2	1	ZOO PRESENT PLEASURE FOR LIFE
3	2	DREAMS COME TRUE MILLION KISSES EPIC
3	2	B'z IN THE LIFE BMG/VICTOR

FRANCE (Nielsen/Europe 1) 1/25/92

THIS WEEK	LAST WEEK	SINGLES
1	1	GOONIGHT GIRL WET WET WET PRECIOUS
2	5	GIVE ME JUST A LITTLE MORE TIME KYLIE MINOGUE PWL
3	9	TWILIGHT ZONE 2 UNLIMITED PWL CONTINENTAL
4	2	BOHEMIAN RHAPSODY/THESE ARE THE DAYS OF OUR LIVES QUEEN PARLOPHONE
5	3	EVERYBODY IN THE PLACE (EP) THE PRODIGY XL
6	4	GOD GAVE ROCK & ROLL TO YOU II KISS INTERSCOPE
7	26	I WONDER WHY CURTIS STIGERS ARISTA
8	11	WELCOME TO THE CHEAP SEATS (EP) THE WONDER STUFF POLYDOR
9	7	I CAN'T DANCE GENESIS VIRGIN
10	27	STAY SHAKESPEARS SISTER LONDON
11	6	WE GOT A LOVE THANG CE CE PENISTON A&M
12	NEW	I'M DOING FINE NOW THE PASADENAS COLUMBIA
13	NEW	THE BOUNCER KICKS LIKE A MULE TRIBAL BASS
14	10	JUSTIFIED & ANCIENT THE KLF/TAMMY WYNETTE KLF COMMUNICATIONS
15	14	FEEL THE PASSION BLUE PEARL BIG LIFE
16	13	FEEL SO HIGH DES'REE DUSTED SOUND
17	8	TOO BLIND TO SEE IT KYM SIMS ATCO
18	12	ADDAMS GROOVE HAMMER CAPITOL
19	19	VIBEOLOGY PAULA ABDUL VIRGIN
20	31	CAN'T LET GO MARIAH CAREY COLUMBIA
21	17	HIT SUGARCUBES ONE LITTLE INDIAN
22	NEW	BORN OF FRUSTRATION JAMES FONTANA
23	15	PRIDE (IN THE NAME OF LOVE) CLIVILLES & COLE COLUMBIA
24	29	FEEL SO REAL DREAM FREQUENCY/DEBBIE SHARP CITYBEAT
25	21	SHUT' EM DOWN PUBLIC ENEMY DEF JAM
26	35	LOVE YOUR MONEY DAISY CHAINSAW DEVA
27	NEW	YOU LOVE US MANIC STREET PREACHERS COLUMBIA
28	NEW	CAN YOU HANDLE IT DNA/SHARON REDD EMI
29	16	DON'T TALK JUST KISS RIGHT SAID FRED TUG
30	22	OLD RED EYES IS BACK THE BEAUTIFUL SOUTH GO! DISCS
31	25	TAKE ME AWAY CAPPELLA/LOLEATTA HOLLOWAY PWL CONTINENTAL
32	NEW	LOVE MOVES (IN MYSTERIOUS WAYS) JULIA FORDHAM CIRCA
33	34	HIGHWAY 5'92 THE BLESSING MCA
34	18	WHEN YOU TELL ME THAT YOU LOVE ME DIANA ROSS EMI
35	NEW	LOVE IS EVERYWHERE CICERO SPAGHETTI
36	37	MOVIN MARATHON TEN
37	39	PERFECT PLACE VOICE OF THE BEEHIVE LONDON
38	29	ALL WOMAN LISA STANSFIELD ARISTA
39	NEW	SO WHAT! RONNY JORDAN ANTILLES
40	33	MY HAND OVER MY HEART MARC ALMOND SOME BIZARRE

SPAIN (TVE/AFYVE) 1/18/91

THIS WEEK	LAST WEEK	SINGLES
1	2	JAMES BROWN IS DEAD L.A. STYLE BLANCO Y NEGRO
2	1	BLACK OR WHITE MICHAEL JACKSON EPIC
3	3	DALAI LAMA MECANO BMG ARIOLA
4	6	VACUO TECHNO TECHNO CITY GINGER MUSIC
5	4	EVERYBODY'S FREE ROZALLA BLANCO Y NEGRO
6	5	RIDE LIKE THE WIND EAST SIDE BEAT BLANCO Y NEGRO
7	NEW	MYSTERIOUS WAYS U2 ISLAND
8	7	WITHOUT YOU MIDNIGHT SHIFT BLANCO Y NEGRO
9	9	JUSTIFIED & ANCIENT THE KLF/TAMMY WYNETTE BLANCO Y NEGRO
10	NEW	DANCE YOUR ASS OFF R.T.Z. MAX MUSIC
1	1	ALBUMS
2	2	QUEEN GREATEST HITS II PARLOPHONE
3	3	VARIOUS ARTISTS NOCHES DE BLANCO SATEN EMI
4	5	ENYA SHEPHERD MOONS WARNER
5	4	ALEJANDRO SANZ VIVIENDO DEPRISA WARNER
6	6	MICHAEL JACKSON DANGEROUS EPIC
7	10	LUZ CASAL A CONTRA LUZ HISPAVOX
8	7	PRESUNTOS IMPLICADOS SER DE AGUA WARNER
9	9	DIRE STRAITS ON EVERY STREET VERTIGO
10	NEW	MECANO AIDALAI BMG ARIOLA
10	NEW	GENESIS WE CAN'T DANCE VIRGIN

GERMANY (Der Musikmarkt) 1/21/92

THIS WEEK	LAST WEEK	SINGLES
1	5	DAS BOOT U 96 POLYDOR
2	2	BLACK OR WHITE MICHAEL JACKSON EPIC
3	1	LET'S TALK ABOUT SEX SALT-N-PEPA #fr/METRONOME
4	8	SMELLS LIKE TEEN SPIRIT NIRVANA GEFEN
5	3	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE MONTY PYTHON VIRGIN
6	10	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN EPIC
7	4	NO SON OF MINE GENESIS VIRGIN
8	6	EVERYBODY'S FREE ROZALLA LOGIC/BMG ARIOLA
9	15	JUSTIFIED & ANCIENT THE KLF/TAMMY WYNETTE INTERCORD
10	7	CRUCIFIED ARMY OF LOVERS ULTRA/IDEAL
11	13	COLOUR OF LOVE SNAP LOGIC/BMG ARIOLA
12	11	YOU TEN SHARP COLUMBIA
13	9	THE SHOW MUST GO ON QUEEN PARLOPHONE
14	14	YOU SHOWED ME SALT-N-PEPA #fr/METRONOME
15	12	JAMES BROWN IS DEAD L.A. STYLE MIKULSKI
16	NEW	WHO IS ELVIS? INTERACTIVE DANCE STREET
17	16	BOHEMIAN RHAPSODY QUEEN PARLOPHONE

CANADA (The Record) 2/3/92

THIS WEEK	LAST WEEK	SINGLES
1	1	BLACK OR WHITE MICHAEL JACKSON EPIC/SONY
2	2	FINALLY CE CE PENISTON A&M/PLG
3	4	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL/ELTON JOHN COLUMBIA/SONY
4	5	I'M TOO SEXY RIGHT SAID FRED VIRGIN/A&M
5	3	IT'S SO HARD BOYZ II MEN MCA/MCA
6	7	ALL 4 LOVE COLOR ME BADD GIANT/WEA
7	6	BLOWING KISSES IN THE WIND PAULA ABDUL VIRGIN/A&M
8	10	CAN'T LET GO MARIAH CAREY COLUMBIA/SONY
9	9	SET ADRIFT ON MEMORY BLISS P.M. DAWN GEE STREET/ISLAND/A&M
10	NEW	MYSTERIOUS WAYS U2 ISLAND/A&M
1	1	ALBUMS
2	3	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/PLG
3	2	NIRVANA NEVERMIND DGC/DGC
4	2	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL
5	4	U2 ACHTUNG BABY ISLAND/A&M
6	5	GENESIS WE CAN'T DANCE ATLANTIC/WEA
7	8	MICHAEL JACKSON DANGEROUS EPIC/SONY
8	10	METALLICA METALLICA ELEKTRA/WEA
9	7	ENYA SHEPHERD MOONS WEA/WEA
10	9	GUNS N' ROSES USE YOUR ILLUSION II GEFEN/GEFFEN
10	9	GUNS N' ROSES USE YOUR ILLUSION I GEFEN/GEFFEN

Greek Music Biz Broadens Promo Vision For 2 Artists

ATHENS—After several false starts by the Greek music industry over recent years, BMG here is to launch two of its key local artists squarely in the direction of the wider world.

Alexia and Dante (real name Christos Dantis) have been picked out for Europeanwide promotion after having joined the BMG fold from PolyGram and Sony Music, respectively.

Says Miltos Karadsas, managing director of BMG Greece, "They have the biggest potential for an international career." He has long urged the Greek national music industry to cut free from its domestic cocoon and groom acts for international careers—in the footsteps of Nana Mouskouri and Demis Roussos.

Cyprus-born Alexia had a major career boost in 1986 when her Eurovision Song Contest entry "Aspro Mavro" went gold in Scandinavia. Her English is near flawless, giving her an advantage in the international marketplace that few other Greek artists have.

Dante is set to join Britain's Lisa Stansfield, Italy's Eros Ramazzotti, and Sweden's Mecano in recording a tribute to European unity, "Forever EZurope," for release at the Olympic Games this summer in Spain.

Karadsas says he is trying to get U.S. producer Arthur Baker to produce more Dante material. He says, "We've got to start pushing our talent beyond our borders." He believes the industry as a whole is "dragging

its feet."

The Alexia-Dante campaign is the latest in a series of recent moves by various labels aimed at testing the international market. EMI-Minos is trying to mine the success of George Dalaras, whose music has mainly a cult appeal.

JOHN CARR

EMI U.K.

(Continued from page 33)

Peniston and Kym Sims, currently on the U.K. charts.

Robinson expects to maintain contacts with such pop production teams as Stock, Aitken, Waterman (now sans Aitken), and Jolley/Harris/Jolley, with whom he has worked previously. Dome will also reach out for ties with Continental European talent sources; Robinson has previous connections with Frank Farian, Polar, Jupiter, and CNR, among others.

The ex-Chrysalis executive negotiated his Dome deal with Rupert Perry, managing director of EMI Records U.K. Robinson declines to value the joint venture or discuss its duration and buyout options. He does say he is likely to handle A&R for several acts already signed to EMI's various labels—which includes his former employer, Chrysalis Records.

WHEATLEY LAUNCHES AUSTRALIAN LABEL

(Continued from page 33)

With Polydor having purchased 50% of the assets of The Wheatley Organization, Wheatley sees the deal as a "joint venture in the truest sense of the term." He also considers it to be a "major acquisition for PolyGram, given that its success record with local talent during the '80s wasn't very exciting."

For Wheatley, a key factor was location. Apart from Mushroom Records, PolyGram's Polydor operation is the only record company of real consequence based in the southern city of Melbourne. He has taken out office space in the Polydor building there.

Wheatley's role in Australian talent began in the late '60s when, after recording with Brisbane band

Bay City Union as a bassist, he joined major chart act the Masters' Apprentices, who recorded two albums at London's Abbey Road studios. He used this experience to assemble, manage, and launch internationally the Little River Band, which sold more than 20 million records under his guidance.

His first indie label was Oz Records, in 1976, which uncovered Jo Jo Zep & the Falcons, which evolved into the Black Sorrows. His Wheatley imprint with BMG was largely a logo deal, but it did carry the biggest domestic-selling Australian album of all time—the million-selling "Whispering Jack" by John Farnham.

Farnham's producer, Ross Fraser, will be Emerald City's house producer, his first project being the single "Guiding Hand," by Hugh Wilson, who won a "Star Search" national television final.

Next comes the single "This Time Tomorrow," by Alex Smith, former leader of the Wheatley Records No. 1 '80s hit act Moving Pictures. Other Emerald City acts include Lisa Edwards and the group Eve.

After a serious financial setback in 1989-90, which coincided with the end of Wheatley's executive involvement in the national Hoyts Media FM radio chain, the PolyGram deal represents a new era for Wheatley—"an aggressive new start," he says.

SONY MUSIC SPAIN

(Continued from page 33)

when he was 20, left the company after a contractual dispute with Conde. Former CBS Sony A&R director Carlos Narea also quit after Conde's arrival, for "professional reasons."

Last year saw two shakeups at Sony Music Spain. Three new creative divisions were set up in February by then-managing director Diaz. Subsequently, Conde ordered an October restructuring in A&R management that entailed several personnel changes.

Border Stations Feel U.S. Squeeze 'Crossovers' Hit Retail, Which Hurts Radio

■ BY LARRY LEBLANC

TORONTO—The dire financial straits of Canadian retailers on the U.S. border, hard hit by cross-border shopping, is severely draining advertising revenues from Canadian stations, many of which are already being hit by cross-border tuning.

"The [local] merchants want to advertise here but they can't pay," says Gord Burnett of CHOW St. Catharines, Ontario. "Last year my sales were down by 35%-40% and this year I've reduced my staff from 23 down to 12. Stations in the Niagara peninsula are hanging on by the skin of their teeth."

According to Statistics Canada, the tide of Canadians flooding south across the U.S. border for a single day surged to a record 5.2 million in November. The annual dollar loss from daily border-crossings, caused by a combination of factors, including the recession and the federal 7% Goods and Services Tax, has been pegged at \$4.6 billion annually.

Suffering the greatest from either cross-border tuning or substantial loss of advertising dollars are such Southern Ontario border cities as Brockville, Belleville, Kingston, Hamilton, St. Catharines, Sarnia, Sault Ste. Marie, and Windsor, while stations in New Brunswick and British Columbia report similar, but lesser, problems.

"In Windsor, about 65% of the tuning share is to American stations," says Martine Vallee, senior policy analyst of the Canadian Radio-television and Telecommunications Commission. "Being right next to Detroit, it's almost practically one market. In St. Catharines, the tuning share is 31% and in Sault Ste. Marie, it's 38%."

"We're competing for an audience against 120 radio signals in this market," says Terry Coles, GM of CKLW-AM-FM Windsor. "In the metro Detroit region alone, there are 54 originating radio stations. Besides, Detroit, Cleveland, and Toledo get in here."

"The tuning here isn't as big of a problem as is the impact of sales," says Greg Slaight, president and GM of CKTB St. Catharines.

"We can compete with product but we can't compete with the cross-border [shopping] situation," he adds, "which has driven the [local] retail industry down and which is jeopardizing all of the stations."

Even stations in Toronto, which, across Lake Ontario from Buffalo, N.Y., may not be a border city by some definitions, are strongly affected by cross-border tuning and loss of revenue.

"Very few of the Canadian stations go to Buffalo and sell advertising, while most of the Buffalo stations sell advertising here," says Don Shafer, GM of CILQ Toronto. "[WJMQ Buffalo], for instance, is very aggressive here in selling advertising."

According to the Canadian Assn. of Broadcasters, whose upcoming C-58 study will address the financial

impact of Canadian retailers using U.S. stations to reach Canadian audiences, half of all Canadian private radio stations no longer have an operating profit. In 1990, the industry had a collective after-tax loss of \$26 million. A 1989 CAB survey indicated 8% of total private radio revenue went to U.S. media outlets. "It could be as high as 33% in certain markets," says a CAB spokesperson.

In isolated Canadian marketplaces, stations adhere to similar

The tuning isn't as big a problem as the impact of sales'

programming regulations, but along the border, Canadian, particularly FM, stations are fighting U.S. counterparts with none of the CRTC restrictions, such as hits-to-nonhits, spoken-word, and, in the case of AM, Canadian-content rules.

"They can play top 40 on FM, which we can't do," says Linda Benoit, GM of CFJR Brockville, Ontario.

"We're strong in our market because we center all our programming on this area, which helps keep the others at bay," says Mark Cartland, PD/MD of CKTY Sarnia, which faces competition from country stations WCXI/WWWW in Detroit and WSAQ Port Huron, Mich. "But there's always going to be people who are going to tune to a Detroit market which doesn't have to run as many commercials as we do to generate revenue. How do you compete with deregulated stations in Detroit, a top 10 American market, where there's virtually no regulation at all?"

SEEKING U.S. ADVERTISING

Many Canadian stations, so dependent on the health of the local retailers in the past, are now actively seeking American-based advertising aimed, ironically, at inducing Canadians to shop in the States.

"Basically, we're selling a prod-

uct to whoever will buy it," says Cartland. "We've expanded our sales force into the U.S. We're just looking after our own economic survival."

"We haven't actively solicited U.S. advertising and most of U.S. businesses don't find the need to," says Benoit. "However, the U.S. stations look for advertising here."

"We have a large problem with cross-border shopping; however, we don't have the problem with the media," says Art Noiles, GM of CIOK Saint John, New Brunswick. "Stations in the States that can get into this area don't have any dominant position in this marketplace."

"Some businesses in the Calais and Bangor areas advertise with us because we have a very strong signal going there," he adds, "but some retailers here don't like that."

A Jan. 18 CRTC Public Notice, a follow-up to last year's new FM Policy, addresses some of the concerns of border radio stations, particularly FM outlets. For stations in unprofitable markets with a share of 20% or more tuning to U.S. stations, the commission may be prepared to grant flexibility with respect to the level of hits and the maximum repeat factor to FM licensees in border markets. It may also allow licensees to decrease their music list size, change their vocal-to-instrumental ratio, increase commercial content, and make reductions in spoken-word programming. Flexibility regarding Canadian content will not generally be accorded, except in exceptional circumstances.

"They're not relaxing anything worth going through the red tape for," says Burnett. "Hits-to-nonhits [on FM] is about all it's going to help. "It doesn't really matter if the retailer doesn't have any money to spend, he doesn't have any money to spend. That's really what it comes down to."

"It wouldn't be realistic for us to ask for a relaxation," says Noiles. "You'd have to be right in there where the fur is flying to get relief at all."



Triple-Platinum 'Ghosts.' BMG Music Canada president/GM Bob Jamieson, front and center, presents recording group Crash Test Dummies with plaques signifying that the band's BMG/Arista debut, "The Ghosts That Haunt Me," has gone triple-platinum in Canada. The group is currently touring Toronto. Shown in back, from left, are band members Ellen Reid, Brad Roberts, Mitch Dorge, and Dan Roberts; Cherie Sinclair and Jeff Rogers of SWELL Management; and band member Ben Darvill.

Garth Gets Wind Of 6 NARM Best Seller Nominations

NEW YORK—Chalk up another achievement for Garth Brooks. The pride of Liberty Records (formerly Capitol Nashville) is the leading nominee the National Assn. of Recording Merchandisers' 1991 Best Seller Awards.

The awards will be presented during a gala banquet March 16, the closing night of the organization's 34th annual convention, at the New Orleans Marriott. Brooks, who was nominated in six categories, will perform at the event, as will Arista Records artist Curtis Stigers.

Other top contenders for the awards are Guns N' Roses, with four nominations, and C&C Music Factory, Color Me Badd, Metallica, R.E.M., and Natalie Cole, with three nominations each.

Best Seller Award nominees are voted on by NARM's Regular Members (retailers and wholesalers) and are based on actual over-the-counter sales of LPs, cassettes, and CDs for the calendar year 1991.

Here is a complete list of nominees:

• **Best-selling recording of the year:** "Metallica"; "Out Of Time," R.E.M.; "Ropin' The Wind," Garth Brooks; "Unforgettable," Natalie Cole; "Use Your Illusion II," Guns N' Roses.

• **Best-selling recording/group:** "Metallica"; "Out Of Time," R.E.M.; "Use Your Illusion II," Guns N' Roses.

• **Best-selling recording/female:** "Emotions," Mariah Carey; (Continued on page 40)

The Blues Help Boost Ichiban Sales Indie Also On Track With R&B, Jazz, More

■ BY DEBORAH RUSSELL

LOS ANGELES—The folks at Ichiban Records in Atlanta may market the blues, but they sure aren't singing them.

During an age when larger companies are faltering, this black music independent claims a 78% increase in gross sales from 1990 to 1991. The Ichiban artist roster includes more than 40 acts, plus more than 30 additional artists on its 15 exclusively distributed labels. Ichiban is planning to release about 70 titles in the coming year.

"We're working to put good black music back on the top of the charts," says Ichiban president John Abbey, the founder of Blues & Soul magazine, in which he still has an equity interest. In recent years Ichiban acts such as Curtis Mayfield, Tyrone Davis, Blues Boy

Willie, Clarence Carter, and Artie White have appeared on the Billboard Top R&B Albums chart. Distributed acts that charted include Vanilla Ice (pre-SBK), M.C. Breed & D.F.C., Success-N-Effect, the Fat Boys, and Bobby Rush.

waiting for Sony to call us with a big fat check so we can retire. Right now we fill a void that the majors deliberately won't touch."

Easton says about 50% of the major chains stock every release Ichiban puts out, but the label is still "very mom-and-pop oriented."

She estimates the label's business is divided evenly between chain outlets and independent stores, depending on the genre.

The 1992 Ichiban release schedule will consist of about 30% traditional R&B titles, 30% rap, 25% contemporary blues, and 15% alternative rock, she says. Cassettes outsell CDs by about a 60:40 ratio, Easton says, and she estimates Ichiban may still release about 10 titles—in limited numbers—on vinyl in 1992.

"Our goal always has been to be an all-around black music label," she says. "And we have great catalog. Clarence Carter's 'Dr. C.C.' album sold 80,000 units last year alone, and that title is 6 years old." She says catalog accounts for about 20%-30% of Ichiban's total income.

She lists the catalogs of Mayfield and Luther Ingram as key sellers, and points to Ichiban's "Nasty Blues" series of compilations as the "bread and butter" that keeps the label in the black.

"We had our Christmas last spring," Easton says, predicting a strong first quarter of '92. The early lineup of releases includes M.C. Breed, Kid Sensation, Ben E. King, Clarence Carter, Tyrone Davis, the Chi-Lites, and Jerry Butler. "And those are just our heavy hitters," she says.

About 90% of the 1992 releases will be new product, says Abbey, and increasing attention will be focused on Ichiban's own hip-hop label, WRAP. Ichiban's savvy in the "popular" marketplace has steadily increased since the days when it distributed a little label named Ultrax, which originally released the debut recording by Vanilla Ice. That album was later picked up by SBK and, with a few changes, became a multiplatinum smash. Now, Ichiban is reaping the profits

(Continued on next page)

'We are committed to the system of independent distribution'

Abbey, who hails from London, founded Ichiban—which is Japanese for No. 1—in 1985 with partner Nina K. Easton. The pair met when Abbey was coordinating a Scandinavian tour for the R&B group the Reddings. Easton, a classically trained musician and native of Finland, was directing Scandinavian promotion and publicity for CBS Records at the time.

They decided to pool their talents into Ichiban with the 1985 signing of friend and idol Clarence Carter. Soon after, Abbey and Easton added Mayfield to the Ichiban roster. They released four albums during their first year in business, followed by 24 titles in the second. Any money they made went back into the company, and eventually Abbey and Easton purchased their own office building in Atlanta, as well as a 24-track recording studio.

This year, Ichiban's 70 releases will include traditional and contemporary R&B, blues, jazz, rap, gospel, and alternative rock. New and catalog product is culled from such active distributed labels as Urgent!/Vital, Wild Dog, Curtom, After Hours, Bandit, Powerhouse, Lovelight, WRAP, and Naked Language. A joint venture with Seattle-based Nastymix commenced Jan. 1.

Domestically, Ichiban counts Schwartz Brothers, Motor City, MDI, Select-O-Hits, California Record Distributors, Associated, Jerry Bassin, M.S., Encore, and ARC among its independent distributors.

"We are totally committed to the system of independent distribution," Abbey says. "We're not

Drive-Up Window Revs Hit-Stop Biz

■ BY GLENN DARBY

LOS ANGELES—When Darren Mancuso decided to get into the music retailing business, he tried to be different by opening a drive-up record store.

Last November, Mancuso renovated a former fast-food restaurant to open Hit-Stop Records in Texarkana, Ark. In doing so, Mancuso says he was hopeful customers would feel "a drive-through window would be more convenient than getting out of a car and going into the mall."

Initially Hit-Stop was drive-through-only, but recently Mancuso gave in to the logic that impulse sales can occur if customers have access to the store so he opened it up to foot traffic. "People come into the store to buy T-shirts and posters, but my main business is still the window," he says.

Hit-Stop, which takes in 1,200 square feet, is not the first drive-through record store; Dazz II has made it work in Camden, N.J., since 1988.

Mancuso, who once worked at the Hastings Records & Tapes outlet across town, is hopeful the novelty of

his store and his discount prices will allow him to compete with the chain-store giant. Hit-Stop regularly prices cassettes for \$8.99, and CDs for \$13.99. Occasionally the store will put popular sellers, such as the "Juice" soundtrack, on sale for \$7.99 for cassette and \$12.99 for CD.

Country and rap account for 80% of the 300-400 titles carried by Hit-Stop, with pop, rock, and R&B favor-

ites rounding out the store's inventory.

Hit-Stop recently began branching out beyond music with Mancuso taking orders for laserdisc titles, such as "Terminator 2" and the "Indiana Jones" trilogy.

As for the future, Mancuso has his sights set on Tyler, Texas, and West Memphis, Ark., for possible Hit-Stop Records locations.



Hit-Stop Records, above, originally sold music only on a drive-through basis, but now has opened its doors to foot traffic.

CD'S, CASSINGLES, TAPES, RECORDS, CD5'S, VHS MUSIC VIDEOS, LASERDISCS, ACCESSORIES.

OVER 700,000 CD'S IN STOCK!
SAME DAY SERVICE -PERSONALIZED REPS-
-WEEKLY SPECIALS-LATIN PRODUCT-
FOR FREE MAILER CALL US & DIAL EXT.423

SINCE 1980

ABBEY ROAD DISTRIBUTORS

DEALERS ONLY PHONE 714-546-7177 TOLL FREE 800-827-7177-ANYWHERE
2228 S. RITCHEY, SANTA ANA, CA. 92705 FAX-546-0337

TENEMOS EL MEJOR SURTIDO EN CD'S, CASSETTES, DISCOS Y VIDEOS MUSICALES (VHS) A PRECIOS MUY REBAJADOS. LLAMENOS AL 714-546-7177 EXTENSION 227 Y ESMERALDA LES ATENDERA CORDIALMENTE.

**Quality Printing
Quality Product
Quality Service
DIVIDER CARDS**

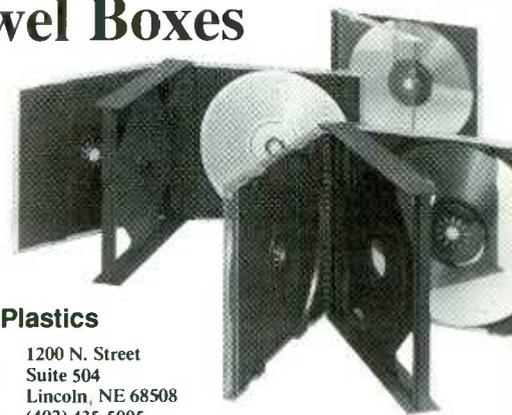


FOR A FREE CATALOG CALL
800/648-0958

GOPHER PRODUCTS

CD Jewel Boxes

CD packaging from Filam for 1, 2, 3 or 4 discs. Available from stock; Ilsemann compatible.



Filam National Plastics

13984 S. Orange Ave.
Paramount, CA 90723
(213) 630-2500
FAX: (213) 408-0712
TLX: 75106 FNPIUD

1200 N. Street
Suite 504
Lincoln, NE 68508
(402) 435-5005
FAX: (402) 435-4722

400 CD BOOKLETS in 2 SQ. FT.!
actual CD's kept in jewel boxes behind the counter.



- Call or write today for FREE sample CD See-Through Browser Pak.
- Perfect for counter or handy wall display.

Browser®
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410



**Ranked
America's
#1 One Stop
By Billboard
Magazine!***

**Join CD One Stop's Nationwide Network Of
Successful Retailers And See Why We're #1!**

- The Largest In Stock Inventory In The U.S. Is At Your Fingertips!
- Instant Verification Of What's In Stock As You Place Your Order!
- New Releases & Top 100 Always At A Discount
- Orders Shipped Overnight At No Extra Charge Nationwide- Including Saturday Delivery!

**COMPACT DISCS CASSETTES ACCESSORIES
CD5's CASSETTE SINGLES LASERDISC VIDEO**

Toll Free 800-388-8889

New York 212-517-3737 Los Angeles 213-388-9834
Connecticut 203-798-6550 FAX 203-798-8852

13 Francis J. Clarke Circle, Bethel, Ct. 06801

*Annual Survey Of All Music Accounts, Mar. 30, 1991 *Restrictions apply

CASSETTE SINGLE
SPECIALISTS
OVER 2,000
TITLES
IN
STOCK

SAME DAY
SERVICE
ORDER
BY 3 PM

UNIQUE MUSIC
WE ARE UNIQUE

CD's & CASSETTES

CD-5's/CASSETTE SINGLES

- SPECIAL PRICES & OFFERS ON NEW RELEASE/CURRENT CD'S/CASSETTES LOW, LOW PRICES
- MAJOR & INDEPENDENT LABELS IN STOCK
- INCREDIBLE WEEKLY SPECIALS - ALL CD, LP, 12", CASSETTES
- WE SPECIALIZE IN NEW STORE OPENINGS - CD, LP, 12", CASSETTE INVENTORY
- OUR SALES STAFF CATERS TO YOUR STORE NEEDS WITH PERSONAL COURTEOUS SERVICE

**CALL
OR FAX
TODAY**
For FREE
Catalog
& Weekly
Info

110 DENTON AVE., NEW HYDE PK., NY 11040
PH 800-992-9011 PH (NY STATE) 516-294-5900
FAX 516-741-3584 FAX 516-741-1988

UNIQUE MUSIC CORP.

Retail

In Sudden Move, Jaap Van Weezendonk Steps Down As CEO Of Super Club Parent

TROUBLE IN PARADISE: In a surprise move, Jaap van Weezendonk has stepped down from the position of CEO of Belgium-based Super Club Holding and Finances S.A., the parent of Dallas-based Super Club N.A. The company did not immediately name a replacement, and instead turned van Weezendonk's duties of running the company over to an executive committee consisting of Marc Sevenans, a finance director who oversees the entire European operation; Pieter Fitters, who heads up the European retail operation; and Darrell Baldwin, president and CEO of Super Club N.A.

Van Weezendonk, who made his announcement Jan. 23 at a Super Club board of directors meeting, has returned to Philips Belgium, where he was CFO prior to his assignment with Super Club. Philips, the giant Dutch company, owns 51% of financially troubled Super Club.

According to sources in Europe, van Weezendonk's reign at Super Club was marred by a mishandling of relations with minority shareholders, as well as internal political fighting with other company executives.

Baldwin declines to comment on van Weezendonk's departure. As for Super Club N.A.'s plans, he says they remain unaffected by the change in management. "Nothing is different for us and everything stays the way it was before" for the U.S. operations, Baldwin says. "In essence, I now report to the [Super Club] board. They seem to be satisfied with the way things are going in the U.S.," from which 85% of the company's revenues originate. The company's operations here include

ICHIBAN RECORDS

(Continued from preceding page)

from gold-certified M.C. Breed & D.F.C., whose eponymous rap album on Ichiban-distributed S.D.E.G. Records has logged nearly a year on the Billboard Top R&B Albums chart.

The new joint venture with Nastymix Records brings a host of rap, jazz, and rock artists to the table in 1992. But this won't dilute Ichiban's interest in the blues, says Abbey.

"The blues is not a fad; this music will never go away," he says. "Even when [the blues] wasn't 'in vogue' like it is now, our artists were always working and putting on good shows in the U.S. and overseas."

In fact, foreign audiences constitute a fertile marketplace for the Ichiban roster, says Easton. Although most European distribution now is overseen by a sister company in London, that task will be handled out of a new expanded headquarters in Atlanta starting in April. At that time, the London office will close and Ichiban's U.S. staff of 23 likely will increase, Abbey says.

Atlanta-based Super Club Music Corp., which runs about 300 music stores, and Dallas-based Super Club Video Corp., which runs about 200 video rental outlets.

According to a report in The Wall Street Journal, Super Club will report a loss for the year ending March 31, but it will be considerably smaller than last year's loss of about \$450 million. Baldwin declines



by Ed Christman

to comment on that report, except to say the U.S. operation will be in the black this year.

In addition to those moves, some sources suggest Philips is contemplating buying the remaining 49% of Super Club. But Baldwin says he is unaware of such a plan.

FOLLOWING IN THE footsteps of WEA, BMG Distribution has raised its suggested list price on 5-inch CD titles to \$6.49 from \$5.98, with the corresponding wholesale cost going to \$3.80 from \$3.53. Unlike WEA, BMG's notice made no mention of 12-inch vinyl singles or maxi-cassette singles. The increase was effective Jan. 24. BMG officials were unavailable for comment.

ON THE MOVE: Jim Cawley, senior VP of marketing at EMI Records, is leaving the company. His duties will be handled on an interim basis by Bruce Harris, product manager at the label. Ken Baumstein, senior VP of marketing for EMI Records Group North America, is the top marketing executive in the recently formed combined company, with other marketing officials at the three labels reporting to him... Marilyn Mitson, Hollywood Records' West Coast regional sales rep, has lost her job as a result of

budget cutbacks at the label. Currently her responsibilities are being handled by Susan Klasen, the Southeast regional sales rep, based in WEA's Dallas branch.

Since the departure of Gary Arnold, Hollywood's former VP of sales Bill Kennedy has been acting director of sales for the label. Sources say Hollywood has told its staff Kennedy will be Arnold's replacement. But Kennedy says, "I have been offered the job [of heading sales at Hollywood] and I am contemplating it."

Some sources suggest Mitson's departure is the first step in Hollywood's distributor, Elektra, taking over full responsibility for the imprint's sales effort. Those sources point to the widely circulated memo by Peter Paterno that made headlines last year, in which the Hollywood label chief suggested the creation of the sales department was premature. While Kennedy declines to comment on the memo, he firmly states Hollywood will retain a sales arm. In addition to Kennedy and Klasen, the Hollywood sales staff consists of Bob Tyldsley, who handles the Northeast out of WEA's Philadelphia branch.

He adds, however, that Elektra may help the Hollywood sales effort. For instance, Elektra is looking to fill its West Coast regional marketing manager position, which has been vacant since Rob Sides left to join Giant Records. "Kenny Hamlin [Elektra's senior VP of sales] is pursuing someone on the West Coast that could not only handle Elektra, but also help Klasen with Hollywood duties" in the West, says Kennedy.

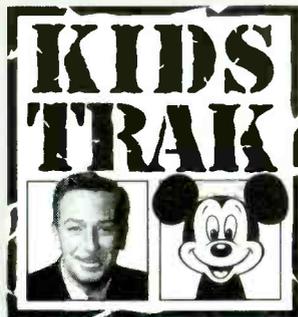
Meanwhile, Kennedy says he is excited about two big projects Hollywood has coming out in the spring: "Classic Queen," a greatest-hits album from the supergroup that will be released in March, and "Straight Talk," a soundtrack from a movie starring Dolly Parton and James Woods. The soundtrack is heavily weighted with songs by Parton, he says.

HL DISTRIBUTORS, INC.
1301 S.W. 70 Avenue
Miami, Florida 33144

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711, Ask for Thomas
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY



Our Parachute Works

AFTER A WHIRLWIND 1991 that included a national concert tour; a new album that sold out two months after it's release; a legion of print, radio and television interviews; and several marathon autograph signings that would have cramped even Bo Jackson's hand...



Parachute Express is ready to give us a heckuva 1992!

On March 10, the trio rounds out their catalog with the release of *Over Easy and Shakin' It*.



They will embark on their second national concert tour to capitalize on last year's momentum.

And boosting catalog sales is the Parents Choice Gold Award Parachute Express received for *Feel the Music*, an honor parents take very seriously when buying music for their children.



So when you think about your children's/family music section, think about who's working their parachutes off for you.



© WALT DISNEY RECORDS

Retail

Bayside Suitors MTS, Rounder Shared Close French Quarters

OH TO BE A FLY ON THAT Wall: News that Tower Records parent MTS Inc. completed the purchase of a majority interest in San Rafael, Calif.'s **Bayside Record Distributing Co.** just before MIDEM had us scrambling for our English-to-French dictionary.

Grass Route heard that Bayside president **Robin Wise** was in Cannes, sharing a MIDEM booth with the crew from Cambridge, Mass.-based **Rounder Records Corp.** We also heard Rounder had been negotiating to purchase Bayside prior to Wise closing with Tower.

No "so what's new?" going on in that booth...

The real ramifications posed by a retail-owned distributor remain unclear, but Rounder has been one of the more vocal opponents of such a move (Billboard, Feb. 1) ever since Tower began angling to purchase the financially insolvent **House Distributors of Olathe, Kan.**, last year (Billboard, June 1).

Ironically, Rounder recently completed its own acquisition of the House's assets, expanding its East Coast operation into the Midwest. Had Rounder successfully acquired Bayside, the label/distributor would have locked up another important region in what appears to be a developing web.

NEW GIGS: Veteran producer **Walter Kahn** has reactivated his indie label **Sunshine Records**, after a six-year hiatus from the new product scene. Kahn, best known for his success with **Karen Young's** 1978 disco hit "Hot Shot," is set to enter the urban/dance realm with four new releases. Coming soon: rap music from **Condition Redd**, psychedelic hip-hop from **Hazze**, techno dance rhythms from the **Movement**, and R&B stylings from vocalist **Natalie**.

Atlanta is home to the new **Major Label!** imprint, founded by **Steve Pilon**, formerly of Atlanta-based **DB Records** (*Uncle Green*, the *Jody Grind*), and **Jill Kalish**, formerly of New York's **Boomerang**

Productions. Look for **Big Fish Ensemble's** Major Label! debut, "Field Trip," in March.

Stanley Lewis, owner of Shreveport, La.-based **Jewel Paula Ronn Records**, recently closed a deal with **Jay Miller** of **Master-Trak Enterprises** to lease a number of masters by such zydeco blues artists as **Wayne Toups**, **Lazy Lester**, **Buckwheat**, **Slim Harpo**, **Katie Webster**, **Clifton Chenier**, **Lightning Slim**, and **Sonny Landreth**, among others. Lewis will release the titles under the newly formed **Chris Records** banner.

Jersey City, N.J.'s Rite Off Records recently pacted for distribution with Philadelphia-based **Universal Record Distributing Corp.** The label is pushing "Diamonds In The Coal" by the **Badlees**.



by Deborah Russell

NEW DIGS: Music For Little People recently opened a national wholesale distribution and label sales office in Montpelier, Vt. **Will Forest**, former sales manager for **Silo Inc.**, is now national wholesale manager in charge of distribution. **Lafe Dutton**, former manager of **Alcazar Records**, is now labels sales manager for the Music For Little People, **World Music**, and **Earth Beat!** imprints. The Garberville, Calif.-based firm runs a leading indie mail-order catalog and distribution business for children's music, video, and educational entertainment... The Sherman Oaks, Calif.-based **Sonic Group** has moved to Santa Monica, Calif., and is now sharing office space with **Nova Records**.

SEEDS & SPROUTS: Orlando, Fla.-based **Cheetah Records**, best known for the gold-certified success story of **D.J. Magic Mike**, enters the techno dance realm in '92 with the **Cheetah/Majii** act **Radioactive Goldfish**. "LSD Is The Bomb" debuted at No. 43 with a bullet on the Hot Dance Music/Club Play chart Feb. 1... **No. 6 Records** of New York is terrorizing guitar fans with "Guitarorrists," a compilation of more than 25 guitar-only instrumentals collected by **Terry Tolkin**. The track listing reads like a who's who of way-out, indie guitar gods: **Thurston Moore** of **Sonic Youth**, **J. Mascis** of **Dinosaur Jr.**, **Kurt Ralske** of **Ultravivid Scene**, and **Dean Wareham** of **Galaxie 500**, to name a few. All we can say is "AAIEEE!"... **Marty Balin's** album "Better Generation" is on the **GWE** label of **Hancock, N.H.** a previous report erroneous.

REPRINTS

For reprints of advertisements or articles appearing in Billboard

(minimum of 100)

call

Lydia Mikulko
212-536-5292

It's Our Service That Makes The Difference!



VINYL VENDORS
Music Merchandisers

We sell it ALL!
AC/DC to Zappa...Back to Zmfir
Compact Discs to Cassette Singles!

Blank Tapes & Accessories

Box-lot prices!
Same day shipping!
Weekly new release mailer!

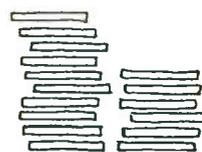
Guaranteed Initial orders for all new customers!

Professional Advice • Personal Service
Competitive Pricing!

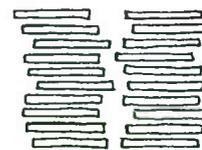
Merchandising Music Since 1975

3005 BUSINESS ONE DRIVE
KALAMAZOO, MI 49001
(616) 383-6200
FAX (616) 383-6216
1-800-446-0006

Their fill



Our fill



Had your fill of other distributors?
Get 95% plus fill from Encore!

Encore!

Distributors Inc.

1-800-334-3394

Fax 303-292-6969

The best prices The best service The best compact discs Period.



records and video, inc.

76-05 51st Avenue, Elmhurst, NY 11373

We Have the Largest Selection of:

7 inch VINYL OLDIES, 12 inch VINYL, CD's, CD5's, CASSETTES, CASSETTE SINGLES, MAXI SINGLES, LASER DISCS AND MUSIC VIDEO AT COMPETITIVE PRICES! ***FREE DISPLAY MATERIALS AVAILABLE

Plus, We Offer You:

next day air

▶ STATE OF THE ART - TRACKING AND BILLING FACILITIES

▶ CUSTOMER SALES REPS with EXTENSIVE PRODUCT KNOWLEDGE

▶ INSTANT VERIFICATION OF STOCK

FOR OUR FREE CATALOG CALL:

TOLL-FREE: 800-221-1220 • 718-335-2112
800-851-2525 FAX: 718-335-2184
IN NY STATE ONLY

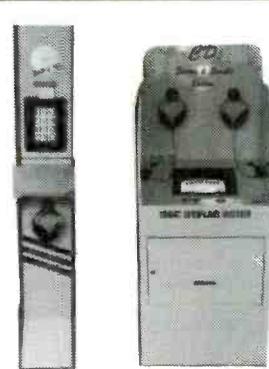
"Excuse me, I'm looking for a song I heard on the radio, It goes like this..." *La Dee Do Da Da...* "Do you know the name of the album?"

Sound familiar? How many sales were lost not knowing the answer?

It's time to get out of the Dark Ages of Music Merchandising...and...

Into the Exciting New World of Music Sampling!

The CD Search & Sample System™



Sampling Tower & Sampling Booth

With the CDSS System your customer can search for music by ARTIST, TITLE, CATEGORY or even the SONG TITLE LYRICS. Customers can LISTEN to their choice of music found from their search and print out album information, including price and location. The System stores up to 7000 albums and allows customers to sample thousands of titles over the telephone. A Computer CD Player is available for database updates. The CDSS System gives you the edge. You can give customers the opportunity to SAMPLE a wide selection of music faster and easier. They'll reward you by purchasing more. The system prints out complete management reports of all CDSS activity. Complete Sampling Systems \$7,995

Sample-Tek®/Announcement Technologies®

Bradenton, FL 34205 (813)748-3243

GARTH GETS WIND OF 6 NARM BEST SELLER NOMINATIONS

(Continued from page 37)

"Heart In Motion," Amy Grant; "Luck Of The Draw," Bonnie Raitt; "Spellbound," Paula Abdul; "Unforgettable," Natalie Cole.

• **Best-selling recording/male:** "Dangerous," Michael Jackson; "Diamonds & Pearls," Prince; "Heart Shaped World," Chris Isaak; "Ropin' The Wind," Garth Brooks; "Time, Love And Tenderness," Michael Bolton.

• **Best-selling recording/new art-**

ist: "C.M.B.," Color Me Badd; "Cooleyhighharmony," Boyz II Men; "Gonna Make You Sweat," C&C Music Factory; "Nevermind," Nirvana; "Shake Your Money Maker," the Black Crowes.

• **Best-selling music video:** "Garth Brooks"; "The Immaculate Collection," Madonna; "Justify My Love," Madonna; "The Three Tenors In Concert," Carreras, Domingo, Pavarotti (Mehta).

• **Best-selling single:** "(Everything I Do) I Do It For You," Bryan Adams; "Gonna Make You Sweat," C&C Music Factory; "I Wanna Sex You Up," Color Me Badd; "More Than Words," Extreme.

• **Best-selling black music recording/group:** "C.M.B.," Color Me Badd; "Cooleyhighharmony," Boyz II Men; "Coolin' At The Playground Ya' Know!," Another Bad Creation; "Gonna Make You Sweat," C&C Music Factory.

• **Best-selling black music recording/female:** "Emotions," Mariah Carey; "I'm Your Baby Tonight," Whitney Houston; "Spellbound," Paula Abdul; "Unforgettable," Natalie Cole.

• **Best-selling black music recording/male:** "Dangerous," Michael Jackson; "Diamonds & Pearls," Prince; "Power Of Love," Luther Vandross; "Ralph Tresvant"; "Too Legit To Quit," Hammer.

• **Best-selling country recording/group:** "Diamond Rio"; "Electric Barnyard," the Kentucky Headhunters; "Greatest Hits Vol. 2," the Judds; "Love Can Build A Bridge," the Judds; "Pass It On Down," Alabama; "Pickin' On Nashville," the Kentucky Headhunters.

• **Best-selling country recording/female:** "Eagle When She Flies," Dolly Parton; "For My Broken Heart," Reba McEntire; "Rumor Has It," McEntire; "Trisha Yearwood."

• **Best-selling country recording/male:** "Garth Brooks"; "It's All About To Change," Travis Tritt; "No Fences," Garth Brooks; "Put Yourself In My Shoes," Clint Black; "Ropin' The Wind," Brooks.

• **Best-selling recording merchandised as classical music:** "Horowitz: The Last Recording," Vladimir Horowitz; "In Concert," Carreras/Domingo/Pavarotti (Mehta); "Pavarotti Songbook," Luciano Pavarotti; "Spirituels In Concert," Battle/Norman; "The Wind Beneath My Wings," James Galway.

• **Best-selling jazz recording:** "Blue Light, Red Light," Harry Connick Jr.; "Saxuality," Candy Dulfer; "We Are In Love," Harry Connick Jr.

• **Best-selling rap recording:** "Apocalypse 91 . . . The Enemy Strikes Black," Public Enemy; "Efil-4zaggin," N.W.A.; "Mama Said Knock You Out," L.L. Cool J; "Naughty By Nature"; "Too Legit To Quit," Hammer.

• **Best-selling gospel or spiritual recording:** "Different Lifestyles," BeBe & CeCe Winans; "The Evolution Of Gospel," Sounds Of Blackness; "Go West Young Man," Michael W. Smith; "Heart In Motion," Amy Grant; "Return," the Winans.

• **Best-selling heavy metal recording:** "Empire," Queensryche; "Metallica"; "Use Your Illusion I," Guns N' Roses; "Use Your Illusion II," Guns N' Roses.

• **Best-selling new age recording:** "Borrasca," Ottmar Liebert; "Fresh Aire 7," Mannheim Steamroller; "Reflections Of Passion," Yanni; "Shepherd Moons," Enya; "Summer," George Winston.

• **Best-selling alternative music recording:** "Blood Sugar Sex Magik," Red Hot Chili Peppers; "Doubt," Jesus Jones; "Nevermind,"

(Continued on page 42)



**OVER 1,000,000
CD'S IN STOCK
MAJOR AND
INDEPENDENT**

MAKE THE CALL THAT DOES IT ALL!

TOLL FREE: 1-800-329-7664 ASK FOR BRUCE

**RECEIVE YOUR ORDER IN 48HRS.
OR LESS AT NO EXTRA COST
INCLUDING SATURDAY!
GUARANTEED!**

Specializing In New Store Openings
AWARD WINNING SERVICE

LOCAL: (305) 621-0070 * FAX: 621-0465 15959 N.W. 15TH AVE. * MIAMI, FL 33169

THE TOP TEN
Reasons To Buy From...

THIS WEEK & EVERY WEEK

NORTHEAST

ONE STOP

27 Warehouse Row, Albany, NY 12205-5726
518-438-6153 • Fax 518-438-6995

THIS IS AN ADVERTISEMENT

- 1 **2 Legit 2 Quit** - Northeast is a full service One Stop that really does appreciate your business.
- 2 **Smells Like Teen Spirit** - You want it, you got it. Cds, cassettes, cassettes and accessories.
- 3 **Tell Me What You Want** - Our fill on hit product is 98%. Our overall fill is better than 90%.
- 4 **Uhh Ahh** - We don't make excuses. Orders picked are 99.9% accurate. Our turn around time on credit memos and RA's is the best in the business.
- 5 **I'm Too Sexy** - What can we say? Our sales staff knows their music and we're here to be of service.
- 6 **We Can't Dance** - But we can tell you what's in stock instantly, because we are 100% computerized.
- 7 **Live and Let Die** - Who cares about other One Stops? Northeast is known for it's customer service, great fill and competitive prices.
- 8 **Mysterious Ways** - We ship UPS and next day air. If you need it, we'll get it to you.
- 9 **Everything We do** - All our catalogs are user friendly and designed with our customers in mind.
- 10 **Unforgettable** - Our 800# - 1-800-BUY-HITS

*****POWER PICK*****

O.P.P. - P.O.S. We have a great Point of Sale System that is extremely affordable and easy to use. Call for info on the K.I.S.S. system. **IT'S SIMPLY THE BEST!**

Mention this ad - and get a 5% discount on your order (except deals). Limit one order per customer - New and old customers alike.

Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
-----------	------------	---------------	--	--------

NEW AGE ALBUMS™				
★ ★ NO. 1 ★ ★ 1 week at No. 1				
1	2	9	SHEPHERD MOONS REPRISE 26774*	ENYA
2	1	15	SUMMER WINDHAM HILL WH-11107	GEORGE WINSTON
3	4	31	BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
4	3	9	IN CELEBRATION OF LIFE PRIVATE MUSIC 82093*	YANNI
5	5	11	RETURN TO THE HEART NARADA ND-64005*	DAVID LANZ
6	7	21	A CHILDHOOD REMEMBERED NARADA ND-63907*	VARIOUS ARTISTS
7	9	17	INDIGO PRIVATE MUSIC 82091*	PATRICK O'HEARN
8	10	13	SUN LAKE SONIC ATMOSPHERES CD 80038*	CHI
9	11	140	WATERMARK ▲ REPRISE 26774*	ENYA
10	13	17	HOTEL LUNA PRIVATE MUSIC 82090*	SUZANNE CIANI
11	8	93	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
12	25	20	CANYON DREAMS MIRAMAR MPD 2801*	TANGERINE DREAM
13	12	19	WINDHAM HILL SAMPLER '92 WINDHAM HILL WD 1109*	VARIOUS ARTISTS
14	16	39	IN THE WAKE OF THE WIND NARADA ND-64003*	DAVID ARKENSTONE
15	18	14	VOICES IN THE WIND SILVER WAVE SD-701*	WIND MACHINE
16	14	87	REFLECTIONS OF PASSION ▲ PRIVATE MUSIC 2067-2-P*	YANNI
17	23	3	SEDONA SUITE SOUNDINGS OF THE PLANET 7142*	TOM BARABAS
18	21	5	HEART OF A GYPSY REAL MUSIC RM 0789*	GOVI
19	15	15	IN THE GARDEN NARADA ND-64004*	ERIC TINGSTAD & NANCY RUMBEL
20	6	104	DECEMBER ▲ WINDHAM HILL 1025	GEORGE WINSTON
21	24	3	SUNDAY MORNING COFFEE AMERICAN GRAMAPHONE AGCD 100*	VARIOUS ARTISTS
22	NEW ▶		BEGUILED HEARTS OF SPACE HS11027-2*	TIM STORY
23	19	15	SACRED MUSIC FROM SEVEN STARS ASTROMUSIC Astro-05	GERALD JAY MARKOE
24	RE-ENTRY		FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
25	NEW ▶		PLAINS MUSIC RHYTHM SAFARI 57123*	MANFRED MANN

WORLD MUSIC ALBUMS™				
★ ★ NO. 1 ★ ★ 11 weeks at No. 1				
1	1	17	PLANET DRUM RYKO RCD 10206/RYKODISC	MICKEY HART
2	3	9	KINDALA MANGO 539 917*/ISLAND	MARGARETH MENEZES
3	2	29	ESTE MUNDO ELEKTRA 61179*	GIPSY KINGS
4	4	25	AMEN MANGO 539 910*/ISLAND	SALIF KEITA
5	5	9	ONE LOVE HEARTBEAT CDHB 111/112*/ROUNDER	BOB MARLEY AND THE WAILERS
6	6	13	KABU COLUMBIA CK 47846*	ASTER AWEKE
7	9	17	SCENE DE VIE COLUMBIA CK 47845*	PATRICIA KAAS
8	7	27	CAJUN CONJA RHINO R2 70525*	BEAUSOLEIL
9	13	19	CAPTURED LIVE SHANACHIE 43090*	LUCKY DUBE
10	14	3	DANCING ON THE WALL FLYING FISH 70577*	FLOR DE CANA
11	8	23	JAH KINGDOM MANGO 539 915*/ISLAND	BURNING SPEAR
12	12	5	ARTE AMADA BONS RITMOS 918*	EDI
13	NEW ▶		GIFT OF THE GNAWA FLYING FISH 70571*	HASSAN HAKMOUN/ADAM RUDOLPH
14	11	31	JAHMEKYA VIRGIN 91626*	ZIGGY MARLEY & THE MELODY MAKERS
15	15	27	MAIS WORLD PACIFIC 96104*/BLUE NOTE	MARISA MONTE

● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.

Show & Sell—And Other Tips On Moving Music

This is the first of a new biweekly column on children's audio and video.

IT'S COMMON KNOWLEDGE in the children's audio industry that kids' stuff sells best outside of traditional record stores. Since most record retailers don't put much effort into merchandising children's audio, parents are likely to find better selection, and a more simpatico atmosphere, in children's specialty retail outlets. "There's more to selling kids' music than just stocking it," says **Dave Lovald**, sales manager of Waterbury, Vt.-based independent distributor **Silo**. "You have to be able to attract the customer into the store—with the stroller."

There are certain record retailers who are doing exactly that. One of them is **Pitchfork Records**, based in Concord, N.H., with a pair of stores in Concord and one in Keene, N.H. Pitchfork has carried children's audio for "15-20 years," according to owner **Michael Cohen**.

"To me, it's easy to sell children's stuff," he insists. "All you have to do is put it out—in a section where you can point a finger and say, 'There it is'—and you can sell it."

Of course, there's more to it than that. Cohen draws customers in the door by prominently displaying best-selling kids' product in blister packs, arrayed in dumps both at the front of the store and halfway through—with notices directing shoppers to the rear of the store for the rest of the children's section. Each dump features approximately 100 titles, with 500-600 pieces in the main children's section.

"We put it in the back because mothers are less comfortable dealing with their kids out in the open, in front of the store," says Cohen. "They can keep a better eye on them in the back."

Cohen says children's megastars like **Raffi** are, naturally, top sellers—but Pitchfork also does a good business in titles like "Little Hands," by **Jonathan Edwards** of "Sunshine" fame, on the Connecticut-based indie label **American Melody**.

Children's records with adult appeal, such as **Disney's AIDS** benefit album "For Our Children" and **Taj Mahal's** "Shake Sugaree" on the **Music For Little People** label, receive periodic in-store play. "So many people have their kids in the store, that if they hear something they like, you've got a sale," says Cohen.

Another merchandising aid Cohen swears by is **Silo's** children's catalog, which contains product descriptions and recommended ages—details the average store clerk isn't likely to know. "In some ways," he observes, "children's audio is easier to sell than pop. It's less work; you don't have to keep changing the charts."

THE NEW **Tower Records** store in Chicago has begun experimenting with children's in-store performances, to help draw kids in. On Jan. 4, pioneering children's artist

Ella Jenkins entertained 25-30 tots and their parents—hardly a crowd by rock standards, but "certainly the most kids we've ever had in the store at

one time," according to children's tape/CD buyer **John Summers**. Over a dozen CDs and tapes were purchased, and the whole 15-piece stock of Jenkins' **Smithsonian/Folkways** video sold out.

"We'd love to do more kids' in-stores," says Summers, "but so far the labels haven't been good about telling us when their artists are coming through." He adds, "We're looking into doing promotions with local children's theaters as well."

KID-BITS: **Walt Disney Records** is launching a major publicity and in-store push March 10 for its **Music Box Artist** series, including in-store displays and concert tours for children's performers **Parachute Express**, **Norman Foote**, and new signing **Craig 'N Co**... **A&M** is rereleasing a pair of titles by newest signing, storyteller/songster **Bill Harley**, on Feb. 18. "You're in Trouble" and "Dinosaurs Never Say Please" originally appeared on indie **Round River Records**... "Come Dance By The Ocean," the Parents' Choice Award-winning 1990 cassette by **Ella Jenkins**, will be available Feb. 15 on CD from **Smithsonian/Folkways**... **Kid Rhino** has signed **Bobby "Honey" Goldsboro**, who will be issuing four book/tape combos in the new **Kid Rhino Story Series**. First release is "Easter Egg Morning," whose characters will be licensed by **K mart**.

Please address all correspondence, review copies, etc. to Moira McCormick, 1209 Sherwin #801, Chicago, Ill. 60626, or call 312-236-9818.



by Moira McCormick

Billboard Salutes

The Spirit of Independents

Over the years, the independent labels and distributors have proven their significance in the music industry. In the March 21st "NARM" issue, **Billboard** takes its annual look at the state of the Indie scene.

This year's spotlight will report on **Billboard's** ground-breaking, new chart system and its affect on the Indie community - making it must-reading for **Billboard's** over 200,000 readers worldwide.

Independent labels and distributors, this is the issue to promote your successes and new releases. Join **Billboard** in celebrating the power of the independent community!

ISSUE DATE: March 21

AD CLOSE: February 25

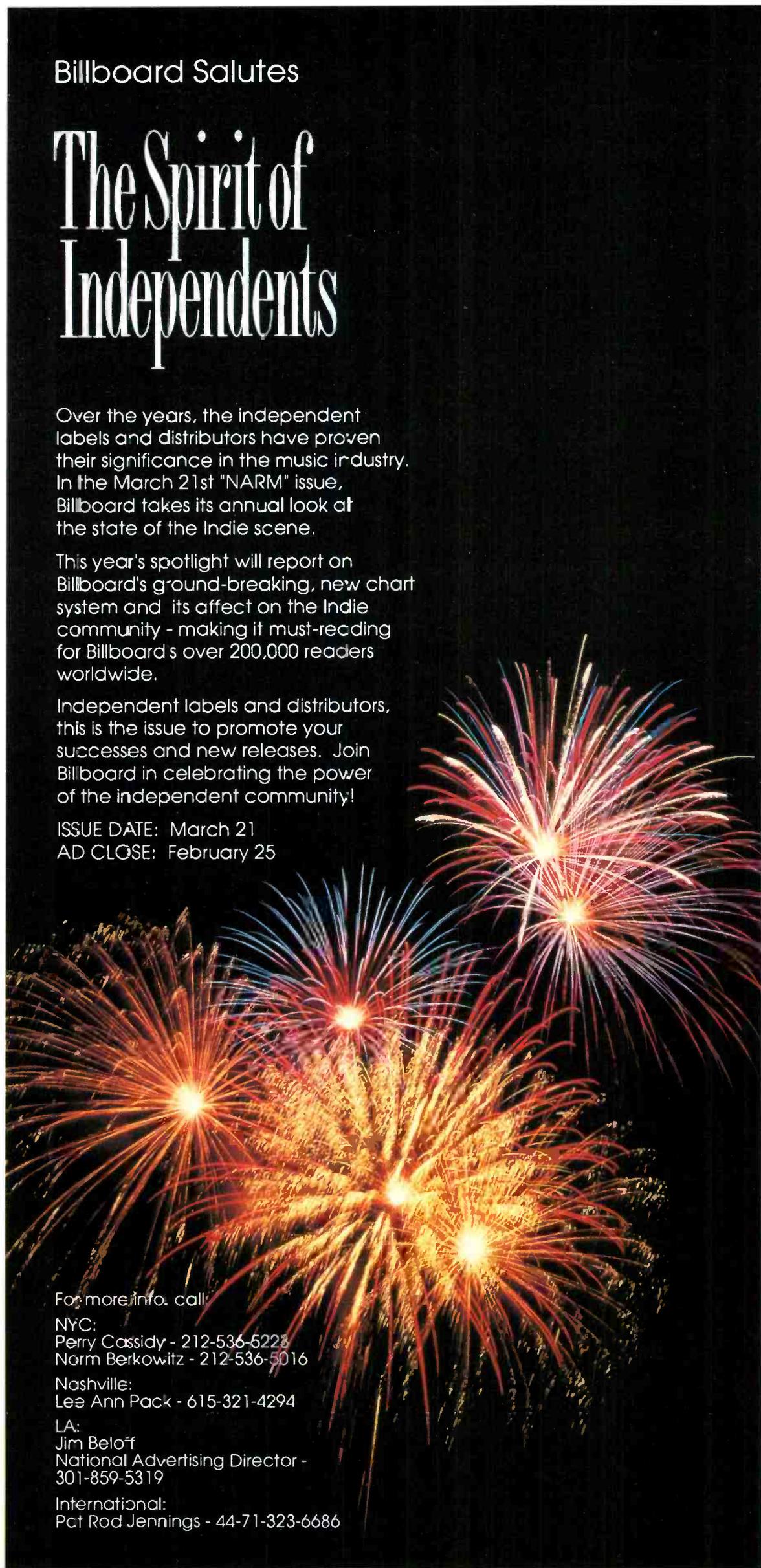
For more info, call:

NYC:
Perry Cassidy - 212-536-5223
Norm Berkowitz - 212-536-5016

Nashville:
Lee Ann Pack - 615-321-4294

LA:
Jim Beloff
National Advertising Director -
301-859-5319

International:
Pct Rod Jennings - 44-71-323-6686



ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

POP/ROCK

CROWBAR
Obedience Thru Suffering
CD Grind Core International 89802
\$13.98
CA 89802 \$9.98

CRUEL FREDERICK
We Are The Music We Play
CD SST 290
CA 290
LP 290

D.A.D.
Riskin' It All
CD Warner Bros. 2-26772
CA 4-26772

KINGSNAKES/BACKBONE
SLIP/DR. BLUE/COLD SHOT
The Complete Salt City Blues

Vol. 1
CD Blue Wave 108 \$15.98
CA 108 \$9.98
LP 108 \$9.98

LUSH
Spooky
CD Reprise/4AD 2-26798
CA 4-26798

MINUTEMEN
The Punch Line
CD SST 004
CA 004
LP 004

MORBID SAINT
Spectrum Of Death
CD Grind Core International 89803
\$13.98
CA 89803 \$9.98

RICHRATH

Only The Strong Survive

CD GNPD 2207 \$12.95
CA GNPD 2207 \$8.98

TRANSMETAL
Burial At Sea
CD Grind Core International 89804
\$13.98
CA 89804 \$9.98

WIDESPREAD PANIC
Space Wrangler
CD Capricorn/Warner Bros. 2-42001
CA 4-42001

R&B/RAP/DANCE

SIR MIX-A-LOT
Mack Daddy
CD Def American/Rhyme Cartel 2-26765
CA 4-26765

JAZZ/NEW AGE

MARC BEACCO
The Crocodile Smile
CD Nova 9143-2 \$14.98

RANDY BRECKER
Live At Sweet Basil
CD GNPD 2210 \$12.95

BRIAN BROMBERG
It's About Time: The Acoustic Project
CD Nova 9146-2 \$14.98
CA 9146-4 \$9.98

VERNELL BROWN JR.
Stay Tuned
CD A&M 750215382-2
CA 750215382-4

RON COOLEY
Livin' The Good Life
CD American Gramophone AGC391-2
\$16.98
CA AGC391-4 \$9.98

DIAIDALOS ENSEMBLE
Amabile
CD Erdenklang 89333 \$14.98
CA 89333 \$8.98

PAUL HALLEY
Angel On A Stone Wall
CD Living Music LM0020-2 \$16.98
CA LM0020-4 \$9.98

JEFF JENKINS
One World
CD American Gramophone AGC991-2
\$16.98
CA AGC991-4 \$9.98

KILAUEA FEATURING DAN-IEL HO
Tropical Pleasures
CD BRN9208-2 \$14.98
CA 9208-4 \$9.98

BERNWARD KOCH
Flowing
CD Erdenklang 89332-2 \$14.98
CA 89332-4 \$8.98

ERLAND KRAUSER
Talking Guitar
CD Erdenklang 90336 \$14.98
CA 90336 \$8.98

GARY LAMB
Imaginations
CD Golden Gate 71702
CA 71704

LEYRA
La Fleur Bleue
CD Erdenklang 89331-2 \$14.98
CA 89331-4 \$8.98

MYANNA
CD Bridge City \$10.95
CA \$7.95

SZAKCSI
Eve Of Chance
CD GRP GRD9647
CA GRC9647

VARIOUS ARTISTS
Sunday Morning Coffee
CD American Gramophone AGC100-2
\$16.98
CA AGC100-4 \$9.98

BILL WATROUS
Bone-ified
CD GNPD 2211 \$12.95
CA 89333 \$8.98

COUNTRY

JOHN DENVER
Different Directions
CD Windstar WR58888-4

CA WR58888-2

RIDERS IN THE SKY
Saturday Morning With Riders In The Sky
CD MCA MCAD 10495
CA MCAC 10495

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to: Rochelle Levy, New Releases, Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Laissez les bons temps rouler!

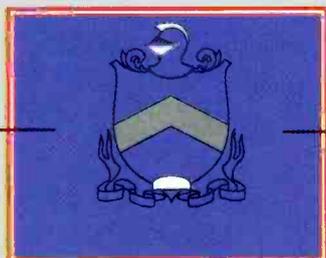
Billboard Toasts New Orleans!

New Orleans, world-renowned for its cultural electricity and its musical heritage, will be the focus of a special expanded section to appear in Billboard's pre-NARM issue. If you are a New Orleans-based restaurant, club, label or industry-related company, this salute is for you. Promote yourself and reach attendees before they arrive.

A sante!

ISSUE DATE: MARCH 14
AD CLOSE: FEBRUARY 18

Contact Lee Ann Pack: (615) 321-4294



NARM BEST SELLER NOMS

(Continued from page 40)

Nirvana; "Out Of Time," R.E.M.; "Schubert Dip," EMF.

• **Best-selling original cast recording:** "Cats," "Les Miserables," "Phantom Of The Opera," "Phantom Of The Opera Highlights."

• **Best-selling movie or TV soundtrack recording:** "Boyz N The Hood," "The Commitments," "New Jack City," "Robin Hood: Prince Of

Thieves."

• **Best-selling children's recording:** "Beauty And The Beast," "For The Children," various artists; "The Little Mermaid."

• **Best-selling comedy recording:** "Brand New," Jackie Mason; "Dice Rules," Andrew Dice Clay; "Future Of America," Pauly Shore; "Monty Python...Sings," various artists.



Welcome Back. Music industry executives celebrate the grand-reopening of Rough Trade Records with a party at the San Francisco-based retailer's store headquarters. The party coincided with the last day of Rough Trade's in-house marathon promotion, 10 Days That Shook The Haight, which included a Slayer in-store, a meet-and-greet with Front 242, giveaways, and live performances by the Looters, Black Watch, Vinx, and Toad The Wet Sprocket. Shown in front row, from left, are Julie Galliani, Charisma; Bev Chin, A&M; Donna Aal, WEA; Marcia Gardiner, WEA; Sue Crow, Elektra; and Cathy Cohn, Rough Trade. In the middle row, from left, are Shelley Mays, Def American; Mark Davenport, I.R.S.; Brian Raffi, DNA Lounge; Gail Country, owner of the Rough Trade record store; Jon Birge, Sony Music; Angela Harless, BMG; and Jodie Platner, Virgin. In the back row, from left, are Jude Forman, Reckless; Cathy Lincoln, Capitol; Brad Tyrell, Important; Danny Ornelas, Def American; Dennis Bishop, assistant manager, Rough Trade; Gregg Werkman, Alternative Tentacles; and Parker Gibbs, Caroline.

"It's not a hit until
it's a hit in Billboard."

**"It's not the years in your life but the
life in your years that counts."**

**VITO BLANDO
1926 - 1992**

**Thank you, Vito, for sharing some
of the best ones with us.**

The RCA Records Label

Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

▶ THE LIGHTNING SEEDS

Sense
PRODUCERS: Ian Broudie, Simon Rogers
MCA 2130

British act appears poised to surpass the success of its 1990 hit, "Cloudeuckooland," with this thoroughly satisfying set of pure pop ditties. Group's mastermind Ian Broudie wraps deceptively smart and clever lyrics around brain-embedding melodies and rhythms designed for top 40 radio. Bottomless selection of singles include the danceable title tune, the acoustic-anchored "Life Of Riley," and "Blowing Bubbles," with its kinetic hip-hop beats.

★ SARAH McLACHLAN

Solace
PRODUCER: Pierre Marchand
Network/Arista 18631

Follow-up to Canadian lass' 1988 "Touch" was well worth the wait. Stark, folk-flavored confessionals are contrasted by subtle and insinuating grooves. In fact, "Into The Fire," the first single, actually has alternative club potential. However, all focus should be placed on McLachlan's at times painfully personal lyrics and her delicate, emotionally charged vocals. Already a massive hit in her native country, set should spark similar activity at alternative, AC, and pop levels here.

JULES SHEAR

The Great Puzzle
PRODUCERS: Stewart Lerman, Jules Shear
Polydor 314511200

A commitment to irresistible melody characterizes the first album in three years by pop cult totem Shear. It's impossible to fault the tunes here—just for starters, tracks like "We Were Only Making Love" and "The Sad Sound Of The Wind" boast choruses that affix themselves to the brain—but one wishes that Shear had exercised some self-editing, since many of the best numbers run over four minutes. Only the extreme length of the songs interferes with the impact of this affecting outing.

MIDGE URE

Pure
PRODUCER: Midge Ure
RCA 61010

Former Ultravox frontman takes his third solo album to a new label. As on past efforts, he deftly infuses African tribal beats and Celtic influences into simplistic modern pop songs. Ure's voice has taken on a deeper, world-wise quality that lends a poignant shade to lyrics pondering the meaning of life and love. Loyal clique of fans will be happily sated, though cuts like hard-edged rocker "Let It Go" and peppy "Cold, Cold Heart" have the potential to lure less-informed at album rock radio.

★ SHAKESPEAR'S SISTER

Hormonally Yours
PRODUCERS: Alan Moulder, Dave Stewart, Chris Thomas
London 828266

U.K. duo's sophomore set is a delicious blend of literate lyrics, pure-pop hooks, and cool dance beats—further enhanced by the touch of producers Moulder, Stewart, and Thomas. Former Bananarama singer Siobhan Fahey comes on like a sexy hybrid of Grace Jones and Siouxsie Sioux, and is complemented by Marcella Detroit's quirky soprano musing. First single, "Goodbye Cruel World," has begun getting deserved

attention at alternative radio. Waiting in the wings are the funky "Trouble With Andre" and pensive British hit "Stay."

VARIOUS ARTISTS

Guitarroists
PRODUCERS: Various
No. 6 Records 009

Many axes are mangled in big-league skronk-fest of 26 tracks featuring many leading lights of modern rock guitar damage, including members of Sonic Youth, Dinosaur, Jr., Ultra Vivid Scene, Butthole Surfers, Gumball, Bongwater, Galaxie 500, etc. Instrumental tracks here may not be to all tastes on the airplay side, but large caliber of many names here will make this a mover in specialty retail circles.

DIED PRETTY

Doughboy Hollow
PRODUCER: Hugh Jones
Beggars Banquet/RCA 61106

Apart from some occasional squawks, long-lived Aussie band is in fairly subdued and introspective form on latest go-round. Down Under music enthusiasts might take interest in fact that three cuts feature violin work by Amanda Brown of the late, lamented Go-Betweens. Stately six-minute "Satisfied" is among most striking tracks for Oz-oriented modern rockers here.

★ AFGHAN WHIGS

Congregation
PRODUCERS: Ross Ian Stein & Greg Dulli
Sub Pop 130

Cincinnati foursome that made such a forceful impression with Sub Pop debut "Up In It" in 1989 makes a belated return, showing off the leaping internal changes and guitar fireworks that characterized that earlier entry. Production is crisper this time around, and front man Dulli continues to pen musically sophisticated, darkly compelling tunes: "I'm Her Slave" and "Turn On The Water" are typical tracks that could strike sparks with fans of smart punk-derived hard rock a la former label mates Nirvana.

THE CHIEFTAINS

An Irish Evening/Live At The Grand Opera House, Belfast
PRODUCER: Paddy Moloney
RCA/BMG Classics 60919

Traditional Irish folk group works unconventional warps into its performances on this live set recorded in March 1991. Surprise, surprising guests include Roger Daltrey, who sings the Who's "Behind Blues Eyes," and Nanci Griffith, who joins the

group on her own "Little Love Affairs" and "Ford Econoline." These wrinkles may make the set, played with spirit as usual, of some interest for straight-up pop fans.

LAVA LOVE

Aphrodisia
PRODUCER: Mitch Easter
Sky 5070

Atlanta-based post-new wave outfit continues to mine such bubbly predecessors as the Go-Go's, the B-52's, and Blondie (and those bands' '60s forerunners) on this pleasantly tureful release. Cooging, honey-voiced Esta Hill fronts the group as before; while the pop-oriented tunes boast no stunning surprises, upbeat numbers like "You Paint A Pretty Picture," "Wallflower," and "The Now Scene" might make inroads with modern rockers in search of some bounce.

R & B

▶ JOE PUBLIC

Columbia
PRODUCERS: Lionel Job, Joe Public
Columbia 48628

Quartet cuts a striking pose on state-of-the-charts collection. First single, "Live And Learn," is making well-deserved inroads at urban radio, thanks to its richly textured harmonies and kinetic new-jack/funk beats. Other smart singles prospects include the lush ballad "I Miss You" and the easy-paced, hip-hop-vibed "This One's For You"—both of which have the juice to cross into the top 40 arena.

DANCE

ADAMSKI

Naughty
PRODUCER: Adamski
MCA 10459

"The Acid Skinhead" as he's been dubbed by the British press broadens his musical palette on his third album. Although his signature keyboard-driven house instrumentals continue to dominate, tempos are more varied and melodies are far more pop-accessible. "Born To Be Alive," featuring vocals by Soho, pumps a thick hip-hop bassline and a hummable chorus—as does "Back To Front." Techno craze in the U.S. will help pave club roads for tracks like "Seq. Rok," while alternative radio should tap into "Get Your Body," which has a guest shot by Nina Hagen.

JAZZ

▶ BOBBY McFERRIN & CHICK COREA

Play
PRODUCERS: Bobby McFerrin, Chick Corea & Linda Goldstein
Blue Note 95477

Reaffirming McFerrin's reputation as a vocalist extraordinaire, this live duo session swings artfully and intensely. Even when not scat-singing lead, McFerrin lays down basslines and otherwise vocally comps along with Corea's crisp accompaniment. Rather than worry, Bobby's pop fans should be happy at this fine selection of standards that includes a beautiful arrangement of Monk's melancholy "Round Midnight," as well as fine versions of Ornette Coleman's "Blues Connotation" and Kenny Dorham's "Blue Bossa." A nightclub-schmaltz parody intro to "Autumn Leaves" leads into a dizzying vocal

performance and McFerrin's uncanny impression of Miles Davis provides a dramatic opening for Corea's '70s hit "Spain."

ANDRE PREVIN, MUNDELL LOWE & RAY BROWN
Old Friends
PRODUCER: Robert Woods
Telarc 83309

Pianist Previn (heard here with guitarist Lowe and bassist Brown, who cut the studio session "Uptown" with him), remarks about the informal, unrehearsed nature of this live set, cut last summer in La Jolla, Calif. But his protestations mean little—this is a typically suave, very well-recorded session of standards by three near-telepathic veterans. Another welcome addition to Previn's jazz discography.

WORLD MUSIC

▶ LE MYSTERE DES VOIX BULGARES

A Cathedral Concert
PRODUCER: Peter Schulze
Verve World 314510

The staggering Bulgarian Radio & Television Choir, which has already notched some unexpected world music hits with previous releases, is heard in jaw-dropping flight in this concert recorded in a Bremen, Germany church in 1987. Whether heard unaccompanied or with a quartet of folk musicians, the vocalists here transcend the language barrier and supply some soul-shaking moments.

OUTBACK

Dance The Devil Away
PRODUCER: not listed
Hannibal 1369

Led by guitarist Martin Cradick and didgeridoo player Graham Wiggins, this British-based world music ensemble uses instruments from Africa, Asia, and Europe—but its sound is dominated by the percussive buzz of the didgeridoo. In an enjoyable, genre-spanning set, highlights include the English folk touches of "Cuban Connections," the North African tonalities of "Aziz Aziz" and "Medina," the pretty acoustic guitar theme of "Desert Rain," and the jazzy inflections of "What Can I Say."

BAHIA BLACK

Ritual Beating System
PRODUCER: Bill Laswell
Axiom 510856

Producer Laswell's angry-jazz label goes Latin with Bahia Black—a pairing of Brazilian singer/songwriter Carlinhos Brown with 10-piece percussion ensemble Olodum, the latter of whom were featured on Paul Simon's "The Rhythm Of The Saints" album. Joined by jazz/funk notables Herbie Hancock, Wayne Shorter, Henry Threadgill, and Bernie Worrell, this progressive outing includes a number of all-percussion interludes. Best cuts feature the rap inflections of the fast, funky "Capitao Do Asfalto," and the gentle, sambafied beat of "Guia Pro Congal," as well as "The Seven Powers" and "Gwagwa O De," in which Messrs. Hancock & Shorter riff themselves into a frenzy against thunderous Olodum drumming.

COUNTRY

▶ PRAIRIE OYSTER

Everybody Knows
PRODUCERS: Richard Bennett, Josh Leo

RCA 61013

High-energy and richly textured instrumentation—crowned by Russell DeCarle's sure and savvy vocals—make this a uniformly strong and appealing album. As before, the Canadian band mixes original material with country classics, including "Just For Old Times Sake" and "Am I That Easy To Forget."

FARON YOUNG & RAY PRICE

Memories That Last
PRODUCER: Ray Pennington
Step One 0068

Smooth-times-two. Two of country music's most expressive vocalists take a walk on the pop side and breathe new colors and vitality into such standards as "Somewhere Along The Way," "Side By Side," and "When I Fall In Love." Simply wonderful.

RAY PRICE

Hall Of Fame
PRODUCER: Ray Pennington
Step One 0069

Price is peerless in this rich-voice, swing-oriented collection of country songs. One of the best is the World War II classic "There's A Star Spangled Banner Waving Somewhere."

CHARLIE McCOY

Out On A Limb
PRODUCER: not listed
Step One 0067

Best known these days as the unflappable "Hee Haw" bandleader, harmonica ace McCoy gets backing from both his own group and the United, a European touring band, for this treasury of country pieces. Mostly instrumental—all excellently performed.

JOHN LINCOLN WRIGHT

Honky Tonk Verite
PRODUCERS: Darleen Wilson, John Lincoln Wright
Lincoln 002

Wright's literate writing, folksy vocals, and true-to-the-heart band make this a triple-threat album. It's country—and then some. Contact: 23 Valentine St., Cambridge, Mass. 02139

CLASSICAL

IVES-GRIFFES-MacDOWELL: LIEDER

Thomas Hampson, Guzelimira Teldec 72168

An interesting collection that focuses unaccustomed light on academic influences affecting turn-of-the-century American composers. These 36 songs, many sung to German texts familiar in prior settings by Schubert, Brahms, and other 19th century romantics, rest comfortably on the ear, although some may be startled to hear Ives's unexpectedly conventional treatment of "Du bist wie eine Blume." Hampson is in great voice and his communicative powers are in full bloom.

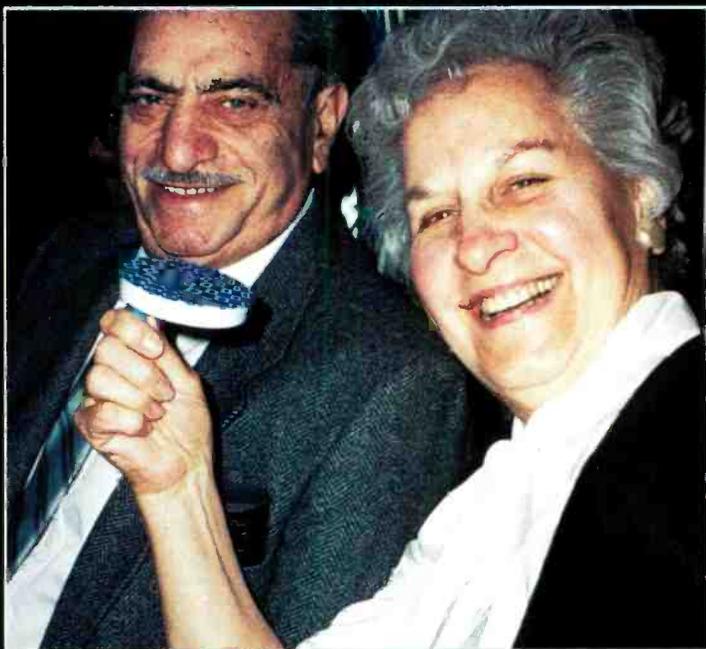
WALTON: BELSHAZZAR'S FEAST; PARTITA FOR ORCHESTRA; TWO PIECES FOR STRINGS

Thomas Allen, London Philharmonic Orchestra, Slatkin
RCA Victor Red Seal 60813

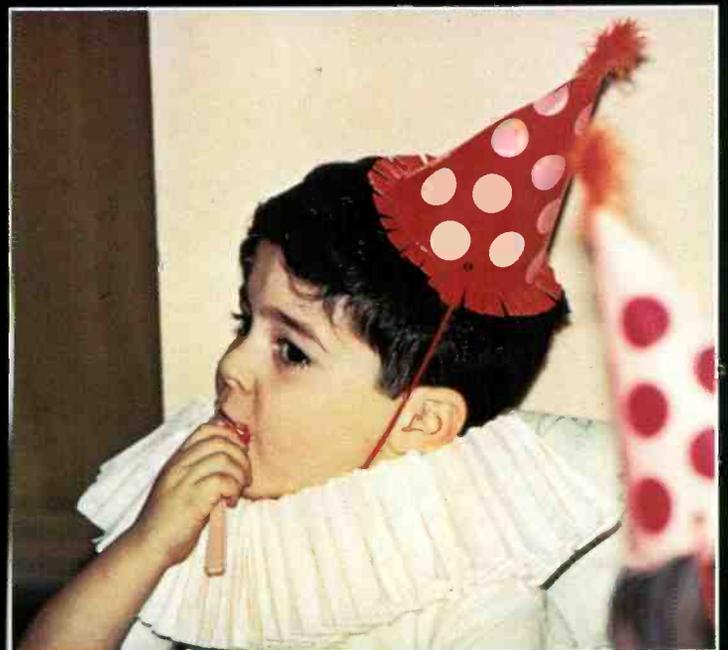
The rousing Biblical oratorio, a colorful, extrovert work calling for outsize performing forces, is performed to a turn by Slatkin, his singers, and musicians. The "Partita," too, is a vigorous, upbeat score and only the gentle string excerpts from his score to the film, "Henry V," provide a true change of pace. Slatkin seems on a roll, turning out a bumper crop of high-interest discs.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Some people belong on Videotape.



Mom and Dad bringing in the New Year.



Markie's 3rd birthday.



Stuart's winning Halloween costume.



Megan and her dog Betsy.

Laser

The way movies are made



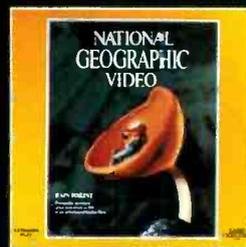
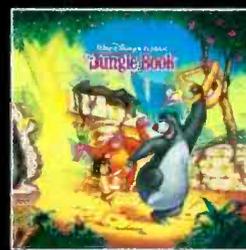
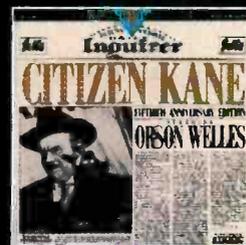
**Tapes are O.K.,
but discs...
are incredible!**

LaserDiscs outperform VHS tapes the same way compact discs outperform cassettes:

LISTENING TO MUSIC		
	CASSETTES	COMPACT DISCS
SOUND QUALITY	GOOD	EXCELLENT
FORWARD/REWIND	SLOW	INSTANT ACCESS
DURABILITY	WEAR OUT	LAST A LIFETIME

WATCHING VIDEOS		
	VHS TAPES	LASERDISCS
PICTURE/SOUND QUALITY	GOOD	EXCELLENT
FORWARD/REWIND	SLOW	INSTANT ACCESS
DURABILITY	WEAR OUT	LAST A LIFETIME

**Over 7000 LaserDiscs
in a wide variety**



PLUS
LaserDisc players also play compact discs, which means you get two players for the price of one!

image
ENTERTAINMENT
"The Finest"

3333 OSO AVENUE

© 1992 IMAGE ENTERTAINMENT, INC. ALL RIGHTS RESERVED

LaserDisc

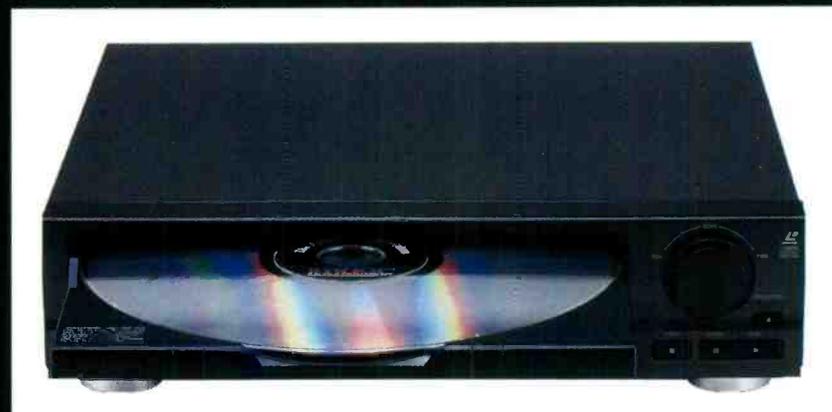
want to be seen at home.



titles to choose from,
of categories...

- **BOX OFFICE HITS** Your favorite movies of recent years are all available on LaserDisc, many with extra footage never shown in the theater.
- **CLASSIC FILMS** The greatest movies of all time come to life with the exceptional audio and video quality of LaserDiscs.
- **CHILDREN'S FAVORITES** Now your children can play their favorite videos over and over again...and they will never wear out!
- **MUSIC CONCERTS** The finest "live" music performances are captured on LaserDisc with the purity of "digital" sound.
- **ART APPRECIATION** Masterpieces of art from all over the world can be viewed frame-by-frame...only on LaserDisc.
- **HISTORY & SCIENCE** Special programs offer timeless information about the past, present and future worlds that impact all of our lives.

**One component can
instantly improve
your home video
system.**



LaserDisc players incorporate advanced technology that provides the ultimate in performance and convenience:

SUPERB PICTURE CLARITY

LaserDiscs deliver 60% greater video resolution than VHS tape. This improvement in picture clarity is immediately noticeable, even on the smallest TV screens.

As an added bonus, many movies are available in WIDESCREEN editions that contain the entire picture shown in the theaters. These "original" versions are unavailable on low resolution VHS tapes.

DIGITAL SOUNDTRACKS

LaserDiscs also offer "digital" audio tracks. The audio quality is identical to the crystal-clear, dynamic sound of a compact disc.

ADVANCED REMOTE OPERATION

From a single hand-held remote you can easily control several functions:

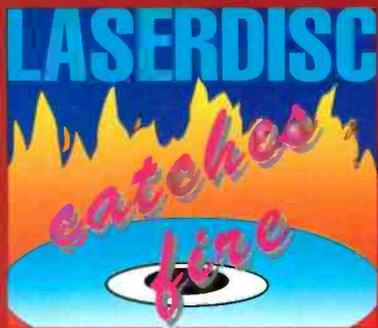
- Instant access to any scene in seconds
- Frame-by-frame viewing at several speeds
- Noise-free fast forward and rewind

DURABLE LASER OPTICS

Since disc players use a laser beam to read the signals on the disc, there is no physical wear and tear on the disc, no matter how many times you play it.

age[®]
INMENT
n LaserDiscs[™]

HATSWORTH, CA 91311
SERVED. (A PUBLIC CORPORATION—SYMBOL "DISK")



A BILLBOARD SPOTLIGHT

The Laserdisc Explosion:

Why Now?

THE LASERDISC FORMAT HAS BEEN AROUND SINCE THE '70S, BUT ONLY NOW HAS CAUGHT FIRE.

• A HISTORICAL ANALYSIS •



By CHRIS MCGOWAN

Thirteen years ago, in December 1978, Philips introduced the first video laserdisc player in the U.S., under the Magnavox brand. But it wasn't until 1991 that the format reached critical mass in public awareness and commercial sales. Nearly 250,000 laserdisc and combiplayers were sold last year, and the total U.S. laserdisc hardware population should pass one million households this quarter. An estimated \$300 million in laserdisc software was sold in 1991. "Fantasia" broke all records for laser sales and passed the 200,000-unit level; "Terminator 2: Judgment Day" shipped close to 150,000 units; and several other old and new titles were nearing the six-figure mark.

Exponential growth is likely for the next few years, and Pioneer Electronics marketing VP Mike Fidler projects 40% annual growth in hardware sales in the near future, with one million

players sold annually in five years' time. "Retailers are convinced the format is viable and have recognized the opportunity it represents," says Fidler. "Without a lot of new technologies to sell, this is a product that can be sold right now with a very strong base of support. Consumers are spending more time indoors, and they're willing to commit to get better quality."

Why laserdisc—with its superior visual and audio performance—took 13 years to get to this point, after struggling along in obscurity for most of the 1980s, is a long and complicated story.

In the early 1970s both Philips and MCA developed videodisc systems that were read by laser beams. Philips later used its discoveries as the basis of its compact disc technology; and MCA and IBM formed a joint venture called DiscoVision to develop laserdisc technology (later sold along with its patents to Pioneer for \$200

(Continued on page L-12)



From top left: Pioneer CLD-M90 combiplayer; the Audubon Society's VideoGuide from MasterVision (available through Image Entertainment); the ubiquitous Kevin Costner as "Robin Hood"; Arnold Schwarzenegger in "Terminator II: Judgment Day"; and the Pioneer's CLK-V920 Laser Karaoke home entertainment system; overlay: Disney's "Fantasia"; logo designed by Chris Gonzales

Some people belong on LaserDisc.



A boy home alone.

© 1990 TWENTIETH CENTURY FOX FILM CORPORATION. ALL RIGHTS RESERVED.
© 1991 FOXVIDEO, INC. ALL RIGHTS RESERVED.



A pretty woman.

© TOUCHSTONE PICTURES.



A sorcerer's apprentice.

© THE WALT DISNEY COMPANY.



A man who terminates.

© 1991 HEMDALE HOME VIDEO, INC. ALL RIGHTS RESERVED.



Hardware Options: What You Really Need to Know

HOW TO CHOOSE A LASERDISC PLAYER: WHAT MATTERS, WHAT DOESN'T, AND WHY NOW'S THE TIME TO BUY

BY CHRIS MCGOWAN

So you want to buy a laserdisc player. Congratulations—you've got 18 different brands and 41 different players to choose from, as of the end of 1991. All 41 units, incidentally, are "combiplayers" which play both laserdiscs and CDs. And more manufacturers and models are on the way this year. Assuming you want to enter the laserdisc format, what should you look for in terms of hardware? What features do you need? What are the advantages and disadvantages of laserdisc as opposed to VHS?

• **Basic Pluses and Minuses:** There are two main negatives to discs: First, you can't currently re-

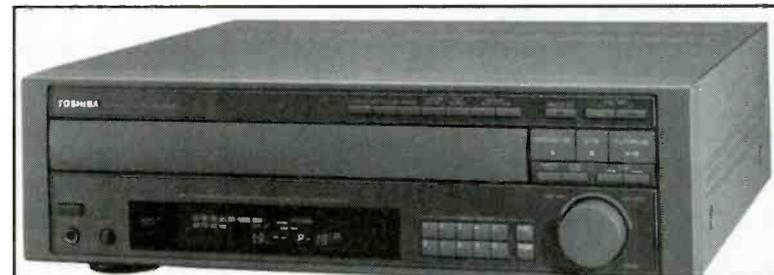
option will undoubtedly be available in less expensive players in the next year or two.

As to the advantages of laserdisc, there are many—beginning with better visual quality. Laserdisc has 425 lines of horizontal resolution, 60% more than VHS; it has digital audio; and you don't have to rewind discs. Plus, laserdiscs share the notable durability of compact discs.

• **Analog/Digital:** Laserdiscs and CDs utilize the same basic technology, but one important difference is that while CDs are typically a purely digital medium, laserdiscs deliver both analog and digital information.

The visual information encoded on laserdiscs is analog-based, while the audio information can be either digital or analog, or both. Laserdiscs have two signals for each. In 1985, Paramount launched the first disc with digital audio; ironically, it was "Wings," a silent movie with a Wurlitzer score. Today, the soundtrack of almost every new movie released on laserdisc is digitally encoded.

• **Extra audio tracks:** Many "special edition" laserdiscs feature the movie soundtrack in stereo on the digital tracks, and utilize one or both of the analog tracks for other purposes. For example, FoxVideo's \$69.98 special edition of "The War Of The Roses" features an analog track with director/actor Danny DeVito giving his running com-



Toshiba's very first combiplayer, the \$850 WR-W7A

mentary on the movie and the making of it. And MCA's \$39.98 "Winchester '73" has actor James Stewart relating behind-the-scenes anecdotes about the film production and other actors.

Voyager has dozens of such deluxe laserdiscs, from "Dr. No" to "Raging Bull," in which directors, screenwriters, or critics comment on the films on the secondary tracks. Voyager's \$89.95 edition of Marcel Carne's "Les Enfants du Paradis (Children of Paradise)" and \$49.95 "I Love Lucy" disc each feature three audio choices:

length; rotation speed slows down gradually as the laser nears the outer edge of the disc, in order to keep constant the number of frames read per second.

In CAV, every frame takes up one revolution of the disc, beginning and ending at the same place as any other frame. That's why it's easy for the laser beam to fix on one frame, or advance to the next. Each of the 54,000 frames on a CAV side is encoded with a specific frame number, which allows random access of information.

With CAV, freeze-frame viewing



Above: Mitsubishi's M-V8000 features a jog dial; below: Sanyo's new karaoke combiplayer, the \$800 MOD9280



Pioneer's VDR-1000 LaserRecorder, a \$39,950 laserdisc recording device

cord on discs with a consumer player, nor are you likely to be able to (at an affordable price) in the next few years.

Secondly, each side can only hold at best 60 minutes of full-motion footage. That means that at some point you have to get up and turn over the disc while watching a 90-minute movie, unless you can afford to purchase a unit that has "both-sides" play. At present, the cheapest is the Pioneer CLD-2090, which lists for \$800. However, that

the soundtrack or two different running commentaries.

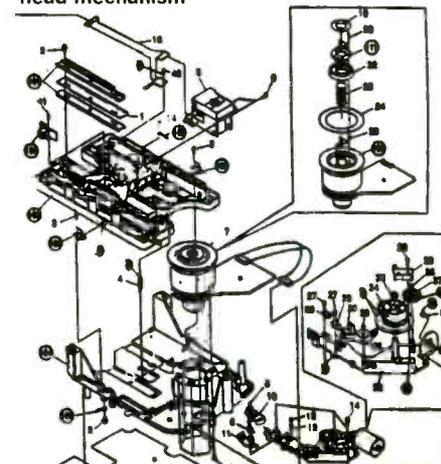
• **CLV/CAV:** "Extended play" discs that carry up to 60 minutes per side are in the CLV (Constant Linear Velocity) format. "Standard play" discs that carry up to 30 minutes per side are in the CAV (Constant Angular Velocity) format. A laserdisc can have one side in CLV, the other in CAV.

The above acronyms refer to the rotation speed of the disc and the arrangement of information on it. In both formats, a laser follows a track that spirals out from the center. In CLV, all frames are kept to a minimum necessary

is crystal clear, with no jiggling. This allows for excellent scrutiny of individual frames in a movie. In addition, CAV discs can be viewed at a variety of speeds, backwards and forwards, with excellent quality.

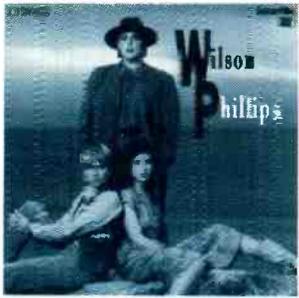
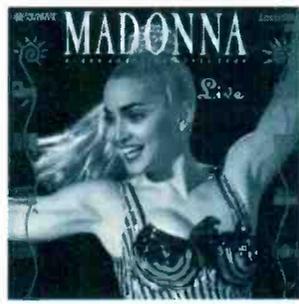
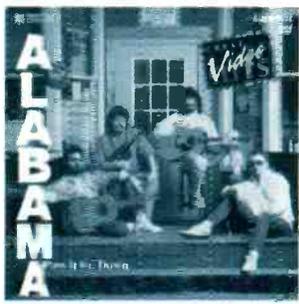
Thus you can minutely study the riveting action sequences and special effects in Pioneer's \$89.95
(Continued on page L-15)

Exploded view of a laserdisc play head mechanism

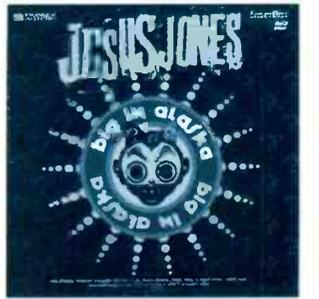
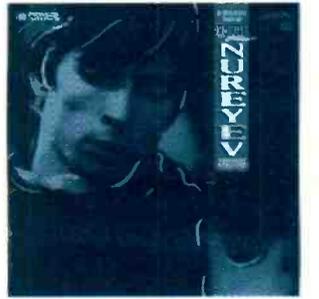


Samsung's new 5-disc DV6000 will retail for \$700.





They went gold. They went platinum.
Now they're going silver.



You see, we've recently signed the biggest and brightest in pop, opera, country and rock to special Pioneer Artists® deals. In fact, we have over 400 titles available with more and more coming each month. And all from artists whose music keeps selling long after

it leaves the charts. So not only do you get the best names in music, you get them from the best name in laserdisc. Pioneer®. So start stocking up on Pioneer Artists laserdiscs. Because these days, you can do quite well investing in precious metals.





Laserdisc Japan: A Massive Hit

KARAOKE FUELS A BOOM IN HARDWARE AND SOFTWARE
IN THE WORLD'S LARGEST LASERDISC MARKET

BY STEVE MCCLURE

Walk into a Japanese record store and you're bound to see several racks holding what appear to be LPs. Look closer, though, and you'll find that they're laserdiscs, the LP having pretty well gone the way of the dodo in Japan's CD-dominated music market.

The laserdisc format has become well-established in this country since its arrival on the scene in the early '80s and shows no signs of joining the endangered species list. But the format does face challenges in the next decade as new technologies and communications media enter the picture.

All through the 1980s laserdisc enjoyed rapid growth in Japan. Reasons for the format's success include its high quality—something much appreciated by finicky Japanese consumers—the convenience of its random-access function, the relatively small presence in the market of other videodisc formats such as CED and VHD, and the virtual non-existence in Japan of potential

home-entertainment competitors such as cable television and pay TV.

Another key factor in laserdisc's success in Japan has been effective marketing of the format by Pioneer, which manufactures both hardware and software. Fifty percent of laserdisc hardware sold in Japan is manufactured by Panasonic. The electronics firm's laserdisc subsidiary accounts for about 40% of the roughly 13,000 titles currently available in the home-use market. But probably the biggest single reason why laserdisc has caught on in Japan is karaoke, which boasts roughly another 13,000 laserdisc titles.

While the home-use laserdisc software market will be worth an estimated 60 billion yen (\$465 million) at wholesale on sales of 18 million discs in the fiscal year ending March 1992, 70 billion yen (\$542 million) in software will be sold to Japanese drinking establishments in which the karaoke singalong machine is the main attraction.

Some karaoke bars still have eight-track machines, but Japanese "salarymen" have come to expect high-quality laserdisc karaoke, with the lyrics (the letters change color to cue the singer) of their favorite "enka" drinking songs superimposed against weepy mini-melodramas featuring pouting semi-clad nymphets or lovers bidding each other tearful farewells at picturesque railway stations.

Although karaoke leads home-use laserdisc, it only accounts for 40% of laserdisc shipments—an indication of how profitable the karaoke business is for laserdisc makers. Unlike the home-use market, the karaoke business features rentals by wholesalers to businesses.

Foreign movies account for 23% of laserdisc shipments, with domestic movies trailing well behind at 3%. The 10 best-selling laserdisc titles in Japan are all foreign movies. Topping the list is "Top Gun," with sales of 230,000 copies in Japan as of mid-1991.

The popularity of foreign films is a direct reflection of the movie industry as a whole, which is dominated by overseas product. The Japanese film industry is generally more



Karaoke machines like the fancy Pioneer CLK-V920 (above) or the \$1000 Pioneer CLD-V820 are a big reason Japan has such a love affair with laser.



interested in quick-buck gangster or porno features than quality movies requiring large-scale investment. "Japanese investors are more interested in investing in Hollywood than in Japanese movies," says Akiko Takahashi, general manager of Nippon Phonogram's video department, only half-jokingly.

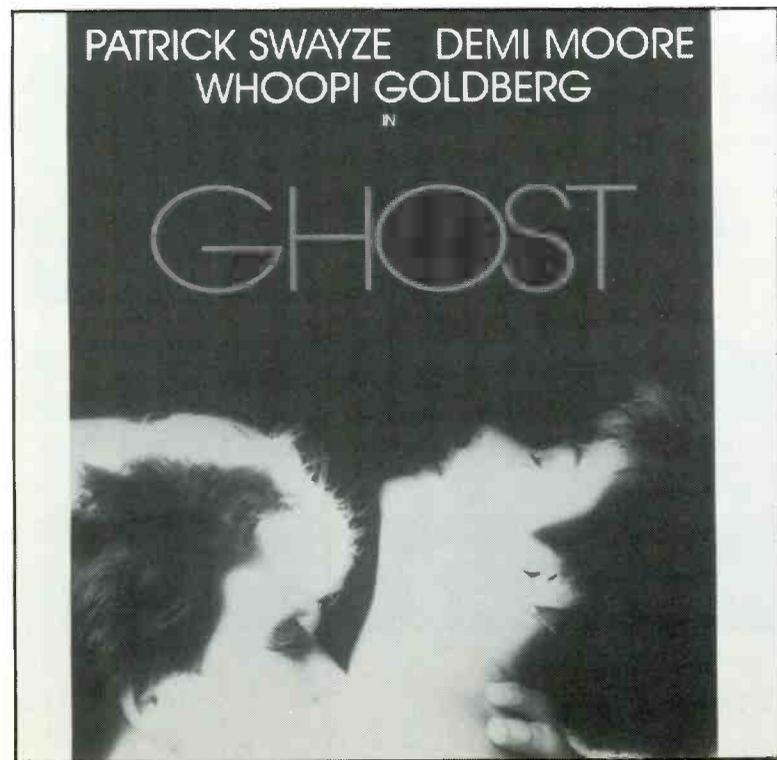
Japanese product fares rather better in the music category, which comprises 30% of laserdisc shipments. Domestic music, including karaoke, accounts for half of this amount. "Recently, the home-use karaoke market has been growing faster," says Akiyoshi Kodama, general manager of the advertising and public relations department of Pioneer LDC's domestic marketing division. Kodama also expects domestic music in general to grow healthily in future.

The remaining 5% of the market is made up of laserdiscs featuring hobbies, games or sports material. It should be noted that Japan's laserdisc market is strictly sell-

through, unlike video, where sell-through is still dwarfed by rental. Under Japanese copyright law, Japanese dealers do not have the right to rent laserdiscs. This is because a videotape copy of a laserdisc will still be of a relatively high quality, while a video dub of a video represents a much greater loss of quality.

(Continued on page L-19)

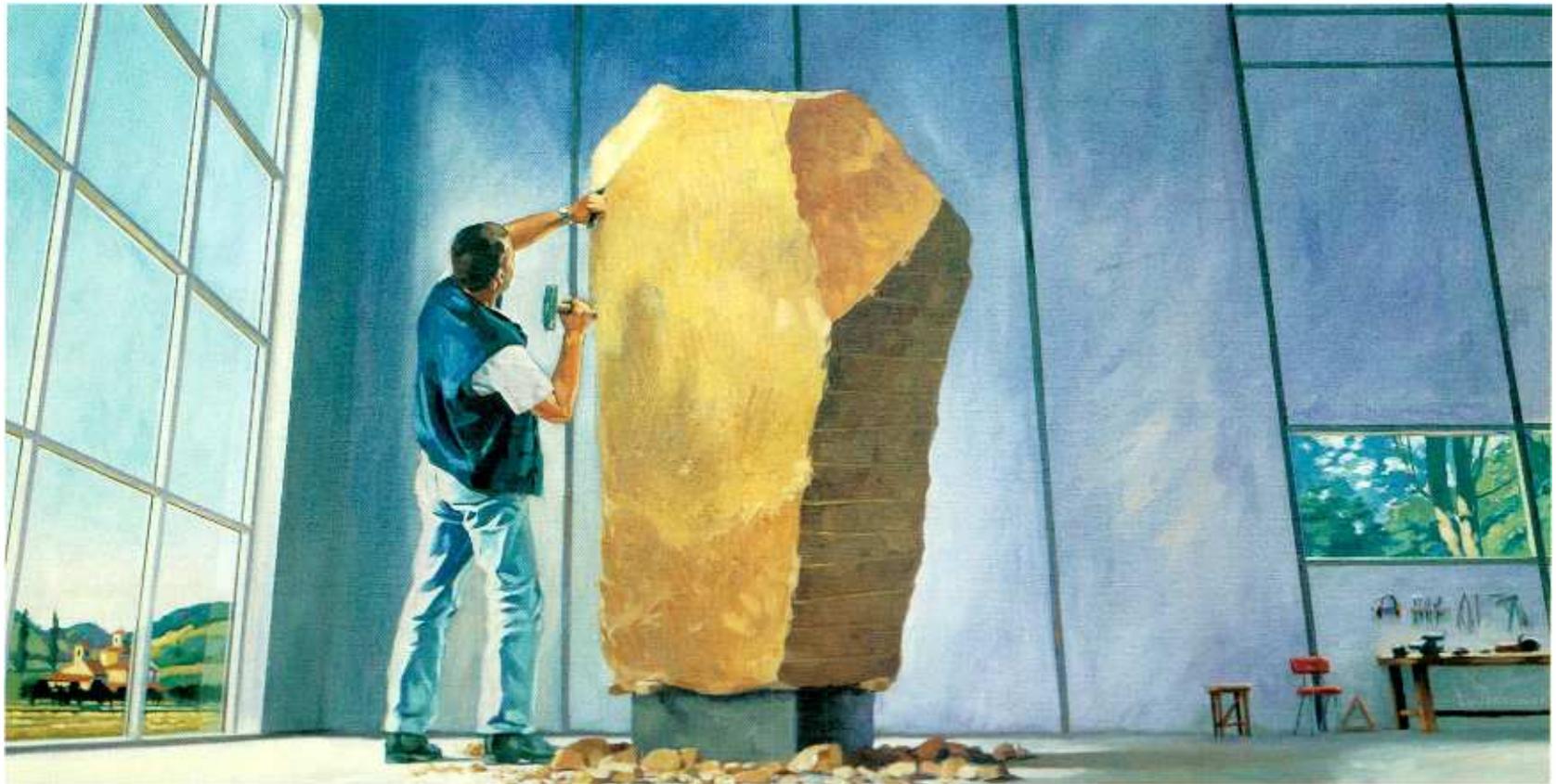
Hollywood films like "Ghost" (below) and "Robin Hood" (at far right) dominate the Japanese laserdisc market.



Top Ten Best-Selling Laserdisc Film Titles in Japan (as of July 1991)

1. Top Gun	230,000
2. Back to the Future	170,000
3. Star Wars - Return of the Jedi	150,000
4. Star Wars - The Empire Strikes Back	126,000
5. Back to the Future - Part 2	125,000
6. Lethal Weapon 2	108,000
7. Raiders of the Lost Ark	105,000
8. Rambo	103,000
9. Die Hard 2	102,000
10. Indiana Jones and the Last Crusade	101,000

N.B.: all are manufactured by PVC and distributed by Pioneer Laser Disc Corp.



PASSION AS A GUIDING PRINCIPLE

It requires a special approach to materialize an ideal. In a word, it takes passion. Look at the artist and know that hard work alone is not enough. It takes rapture- being fully absorbed in one's art. This alone will result in a thing called 'state of the art'.

This is ODME's (Optical Disc Manufacturing Equipment) guiding principle. Always on the look-out for innovation. Always fighting for uncompromising quality. The result: a range of pre-mastering, mastering, electroforming, replica-

tion, printing, testing and packaging equipment, based on a revolutionary concept, featuring as main benefits: saving on labour, reject rate, investment and production time.

The ODME concept uniquely integrates all production stages for the manufacture of optical storage media. This concept is characterized by built-in cleanrooms, robotization, central control units, automation, integrated inspection stages and a turn-key approach including all required equipment, consumables, service and training.

OD
Optical Disc Manufacturing Equipment
ME

Headoffice: ODME P.O.box 832 5600 AV Eindhoven The Netherlands
Phone:+31 40 465555 Fax:+31 40 465050 Telex: 51652



Laserdisc Europe: A Miss (So Far)

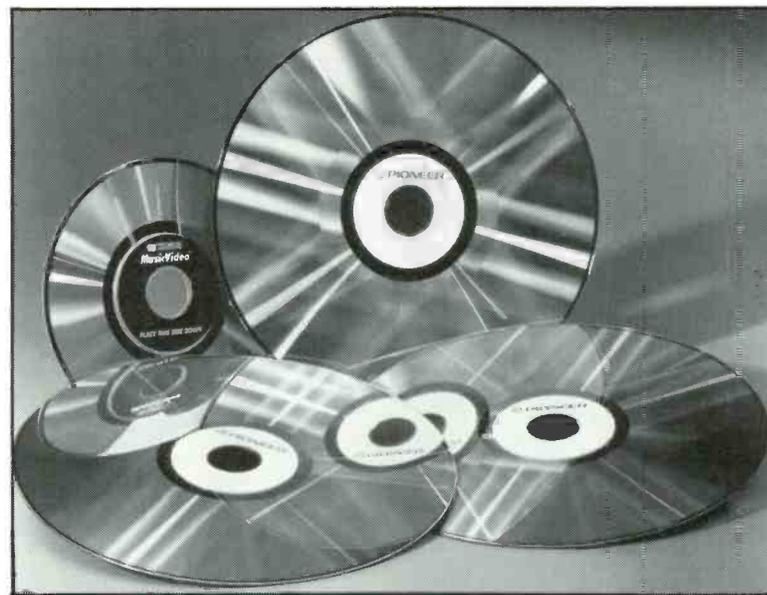
FORMAT OF THE FUTURE? NOT ON THE CONTINENT, WHERE POOR PENETRATION AND SOFTWARE SHORTAGES STALL GROWTH

BY PETER DEAN

Situated between well-established home video markets and the forthcoming wave of new consumer electronics, laserdisc is finding itself anything but the format of the future in Europe. Hardware sales are poor, software sales are poor and what statistics there are show laserdisc still as a minority-inter-

est, specialty item. "Very, very poor sales—and the little bits of information we have are equally abysmal," is how one supplier puts it.

According to 1991 research from the European Laser Disc Association (ELDA), there are just 85,000 machines in use across Europe's 136 million households



and, although new figures are due next month [March], industry sources indicate that hardware sales are a long way short of the 250,000 expected by manufacturers Philips, Marantz, Pioneer, Sony and Grundig.

"In France, you'll find there's been 120,000 machines sold to hardware stores with 65,000 actually sold to consumers," says Paul Miller, CIC Video's vice-president/Europe. "In Germany, there's less than 20,000...in the U.K. it's 2,000-3,000...are there any sold in Spain? I estimate

there's less than 100,000 in consumer hands across the whole of Europe."

The cheapest European laserdisc player is 998 deutschmarks (around \$400); discs cost some \$38.50 for a film and \$61 for a classical music program. And three disc manufacturers account for just 500 available music titles and, at the most, 200 feature film titles in France. All discs are sell-throughs, except in some cases such as Holland's Super Club where they're rented—ironically so considering Philips'

U.S.

Laser
VIDEO DISTRIBUTORS

ALL YOU NEED TO KNOW

America's one-stop source for Laserdiscs

- Largest selection of titles in stock
- All labels
- 24-hour shipping available
- No minimum orders or shipments
- Warehouse on both the East and West Coasts

*Increase interest and boost sales!
Ask about Laserviews Magazine —
the first magazine dedicated to the Laserdisc Consumer.*

- FREE to our U.S. Laser Video Distributor Dealers



EAST COAST

561 Bloomfield Ave.
Verona, NJ 07044
201-239-7978
800-527-3791
FAX: 201-239-1474

WEST COAST

9263 Owensmouth Ave.
Chatsworth, CA 91311
818-709-8781
800-872-3004
FAX: 818-709-8488

LASERDISC

Despite the availability on the format of classical stars like Luciano Pavarotti and Leonard Bernstein (both from PolyGram Music Video), or Herbert von Karajan (on Sony classical), laserdisc is not a big seller on the continent.



ownership.

ELDA chairman R. Salters says that the major problem for laserdisc in Europe has always been the continent's 20-plus languages. "Language is the major roadblock—that problem is number one. It may seem like just releasing the same movie but we have to do everything again...dubbing, inter-titling and so on. It's also different economies of scale compared to video. Duplicating tape is very, very cheap, whereas the pressing process of disc is \$10-\$12, a totally differ-

ent ball park."

Says CIC's Miller, "It's an historical question really. It's not taken off in part because there's little advantage over the top state-of-the-art VCRs in price, flexibility and quality. The only thing which videotape can't do is instant paging, which is a very difficult advantage to sell. Philips' biggest problem is convincing us that we need it."

Miller suggests another problem is that disc in Europe is too hardware-led, even though CIC is one of Europe's leading software sources—leasing Philips 90 film titles across five territories (Holland, Germany, Italy, France and Spain). "They haven't got the support of software. We're fairly greedy, for example, and play hard-nose. If they want to strike a deal then we'd say, 'You've spent 100,000 pounds developing the market, so don't tell us there's no money in it.'"

With the launch of CD-I imminent, other industry sources have speculated that Philips may be stalling on laserdisc to reap the rewards of their investment through the interactive format, all the while learning about the feature film market through 12-inch. "They're very careful about what they say. They don't want to

write off laserdisc and don't want the retailers to concentrate on CD," is how one executive put it.

As for laserdisc's growth through karaoke, local language is also a problem for software. John Salmon, Pioneer's European sales manager, says that four discs are being launched in each language per year, with greater emphasis being placed on the Spanish market in 1992 due to Expo and the Olympic Games.

Pioneer has targeted 10,000 sites by 1993 and is currently on course with 2,000 already established. ■

CANDIDE LEONARD BERNSTEIN



ABOUT LASER



Overview

(Continued from page L-1)

million).

MCA collaborated with both Philips and Pioneer on laserdisc home entertainment applications, and the three companies teamed to form OPA (Optical Programming Associates), which in 1980 would release "The First National Kid Disc," the first interactive laserdisc for the consumer market.

In 1979, Magnavox took its MagnaVision laserdisc player beyond its initial test marketing in Atlanta, and MCA started manufacturing discs at a plant in Carson, Calif. MCA debuted its "DiscoVision" catalog of movies on laserdisc. The future looked bright.

Unfortunately, the VCR had also just come onto the scene, and so had RCA's SelectaVision, a rival vi-

deodisc system that played its discs with a diamond needle. In 1980, the competition heated up. The fledgling MagnaVision system was introduced to several additional American markets. Pioneer introduced its first consumer laserdisc player, the VP-1000. And CBS adopted the SelectaVision system as the "first step" in developing its own video software.

In January 1981, RCA began shipping players and discs to its distributors, and in March it staged a massive ad blitz for SelectaVision. Consumers were not intrigued by either videodisc system (they often confused the two), but they were very interested in videotape, with which you could record right off the television.

High defect rates at the factory were another hindrance to the fledgling laserdisc system, which in any event did not succeed in captivating consumers. DiscoVision As-

sociates closed its Carson facility on Feb. 26, 1982, and then sold the operation to Pioneer. SelectaVision was also struggling; by 1984 RCA had stopped manufacturing players and CBS had halted pressing its videodiscs for the needle-read format.

Pioneer, however, had not given up on the laserdisc format. "We were the only manufacturer supporting it at that time," recalls Fidler. They built the first successful disc pressing plant with a low defect rate, in Japan, and then improved production at the Carson facility. The moribund format started to revive itself.

Laserdisc got financial help in the mid-'80s from industrial users and the United States government, who continued to use discs for interactive educational purposes; from new interactive video games, such as "Dragon's Lair" and "Space Ace," that needed laserdiscs to perform their complex functions; and from the emerging laser video jukebox industry.

Most importantly, compact discs were introduced in the American market in 1983; by the middle of the decade sales of the audio format were booming and familiarizing consumers with the concepts "laser" and "digital sound." The seeds were sown for the later success of combiplayers, units that play both laserdiscs and CDs. In 1984, Pioneer introduced the first combiplayer, the CLD-900, with a list price of \$1,200.

Also in 1984, an extremely im-

portant event occurred in the software area: Voyager Company debuted its Criterion Collection line, which marked the birth of deluxe laserdisc editions of classic films. The first two releases were "Citizen Kane" and "King Kong," and they had superb film-to-video transfers, CAV formatting, supplementary material, and extras such as running commentaries about the movies by movie historians on the secondary audio tracks. Serious movie fans took notice: the quality and special features of the Criterion releases were something new and tantalizing.

MCA followed suit (although with less elaborate releases) in 1985 with its Encore Edition line of classic films on disc (kicked off by "Bride Of Frankenstein," "Animal Crackers" and "Scarface"). Also that year, Paramount released "Wings," the first laserdisc with digital audio. And in 1986, Voyager released its first "letterboxed" widescreen movie on laserdisc, "Lola Montes," inaugurating a policy of releasing films only in their original aspect ratios. This would have enormous repercussions down the line.

By 1988, the whole pot was coming to a boil. Sony, Hitachi, Magnavox and Yamaha had joined Pioneer in marketing combiplayers. The brash independent laserdisc distributor Image Entertainment boosted its licensing arrangements for laserdisc and became a rival to Pioneer LDCA, the software arm of Pioneer. That hardware-software

conglomerate was meanwhile expanding its product line and disc catalog; part of its growth included its music-video dedicated line, Pioneer Artists.

Also that year, Warner inaugurated low pricing on new A-titles, starting with "Beetlejuice" at \$24.95. MCA released "E.T." on disc, which by March '89 had sold more than 64,000 units, an unprecedented number for laser. And MGM/UA (which had launched the first widescreen disc, "Manhattan," in 1985 at Woody Allen's request) experimented with letterboxing again in '88, releasing widescreen versions of "Ben Hur" and "Dr. Zhivago" that proved quite successful.

By 1989 the other studios were following Voyager's lead and issuing letterboxed titles with regularity, amid a vastly increased product flow. The other studios also followed Warner's low-price lead on select A-titles; one such release was MGM/UA's \$24.95 "Wizard Of Oz" disc, complete with digital audio.

Movie buffs were flocking to the format, which had gotten rid of the bugs and was showing its potential at last. Part of the lure for high-end buyers was that the laserdisc fit much better than VHS into sophisticated home entertainment systems with big-screen TVs.

Pioneer and Image were the two giants of the industry, having locked up numerous exclusive licensing and distribution deals between them. Their rivalry pushed

(Continued on page L-14)

LASER DISC PROTECTOR SYSTEMS

Holds single/double disc sets • For sell-thru or rental



HEAVY-DUTY VINYL PROTECTOR

CARDBOARD JACKET

POLY-LINED PAPER SLEEVE

- Tough vinyl material will not easily crack or tear.
- Call or write today for FREE sample of Laser-Disc protector system.

Browser®

DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822-0822 • Fax: 312-642-7880

The overall video was superb...the best tracking system I have seen... the sound was delightful...with the solid construction, quiet operation... and a host of features, I'd put this against those costing much more.

The CDV 600 is a winner in my book."

— Robert Ross *The Perfect Vision*



Enough said.

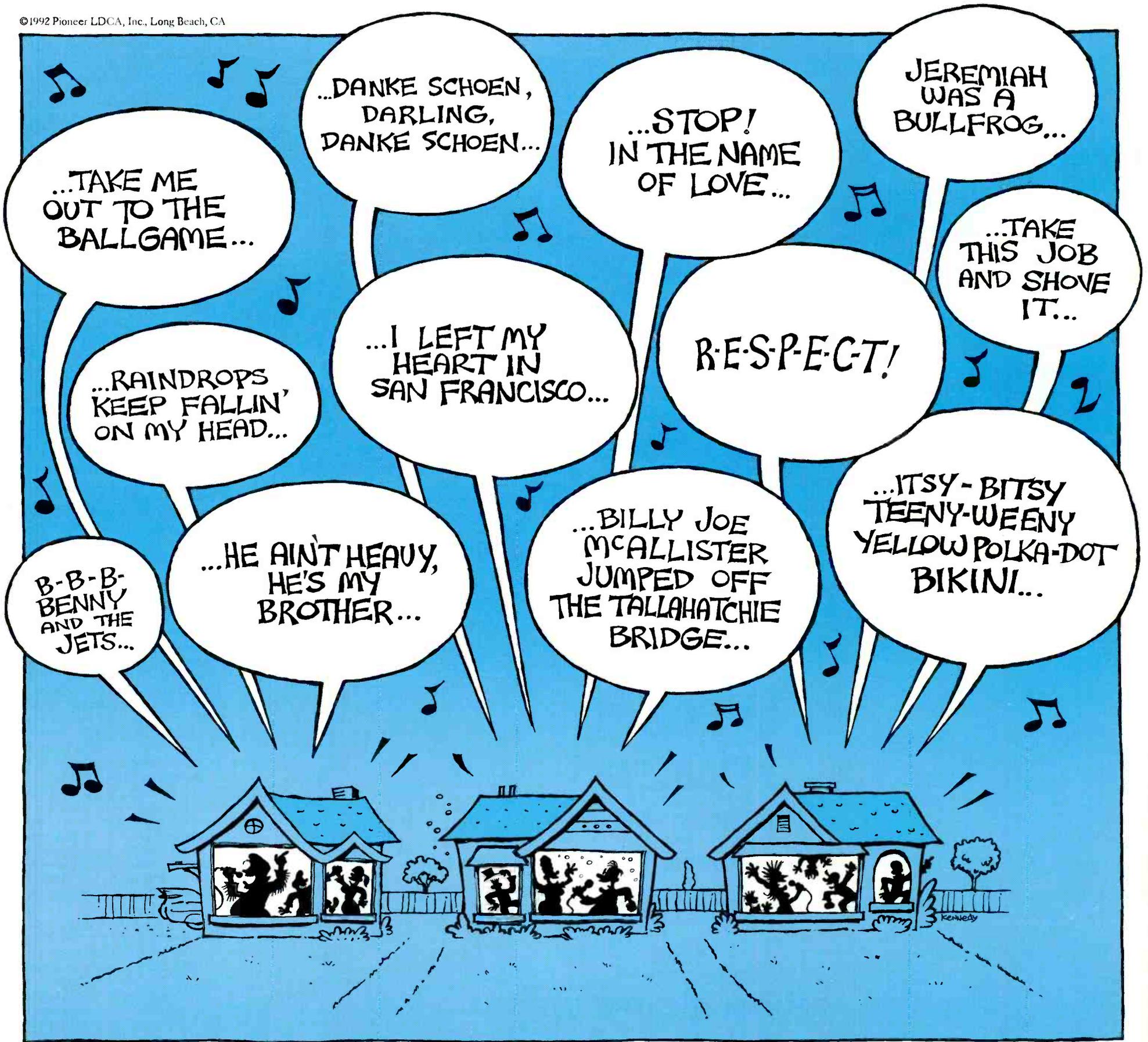


PHILIPS

THE PHILIPS CDV 600 MULTI LASER DISC PLAYER WITH DUAL BITSTREAM CONVERSION, DIGITAL FRAME MEMORY, S-VIDEO OUTPUT AND OPTICAL DIGITAL OUTPUT

For a full reprint of The Perfect Vision review call toll free: 1-800-222-3201

© 1992 Philips Consumer Electronics Company One Philips Drive P.O. Box 14810 Knoxville Tennessee 37914-1810



You may have already heard that LaserKaraoke is catching on.

And it's no wonder. LaserKaraoke® sales are hotter than Georgia asphalt. And judging from the sales success of laserdisc movies, there's no end in sight. After all, there are over 1500 great sing-along songs available. Everything from pop, modern



and classic to Christmas, country and even nursery. So don't get left behind. Call one of the sales offices listed below for more information. But be quick about it. Or your customers won't be the only ones singing the blues.



Los Angeles 310-816-5152, New York 201-279-5000, San Francisco 510-655-2202, Atlanta 404-475-4317, Chicago 708-285-4561, Dallas 214-580-0200.



A Kiss Is Just A Kiss. Except On Laser Disc.

GONE WITH THE WIND

SINGIN' IN THE RAIN

THELMA & LOUISE

RAIN MAN

IT'S A MAD, MAD, MAD, MAD WORLD

Deluxe Letterbox Edition

2001: A SPACE ODYSSEY

Deluxe Letterbox Edition

NORTH BY NORTHWEST

Deluxe Letterbox Edition

THE ADVENTURES OF ROBIN HOOD

GOLDFINGER

WEST SIDE STORY

Deluxe Letterbox Edition

BEN-HUR

Deluxe Letterbox Edition

THE GOLDEN AGE OF LOONEY TUNES

Luscious images. Heart-pounding sound. An MGM/UA classic on Laser Disc is like no other experience outside of a motion picture theatre. And now you can bring it all home for as little as \$24.98*. Over 350 of the best-known and best-loved films from the MGM/UA library are available on Laser Disc. Ask your video retailer about "The Lion On Laser." Now, it's not just the feeling that lasts forever.



Design © 1992 MGM/UA Home Video, Inc. and Turner Entertainment Co. All Rights Reserved. Distributed by MGM/UA Home Video, Inc. Available exclusively through Warner Home Video. *Suggested list price. Some titles not available in Canada.

Overview

(Continued from page L-12)

the format forward, expanding the number of releases and raising the profile of laserdisc. From 1989 to 1991, most studios released their titles through Pioneer, Image, Voyager and newcomer LumiVision, while Warner, MCA, MGM/UA, Sony Classical and Teldec handled their own distribution.

In June '89, Pioneer kicked off its successful "HUGE" hardware-software campaign to raise consumer awareness, and also introduced a \$600-list combiplayer, the CLD-1070. Mitsubishi launched its combiplayer, and by the end of the year the hardware universe stood at an estimated 350,000 players, with the "Laser Video File" catalog listing around 3,000 titles.

In 1990, the format took another leap forward. Denon, Kenwood, Quasar, RCA, Sharp, Realistic and Panasonic were among the manufacturers coming on board. Pioneer's CLD-980 and Realistic's MD-1000 combiplayers achieved a price breakthrough by listing for \$500. Paramount (through Pioneer) released "Indiana Jones And The Last Crusade" on disc in both widescreen and pan-scan versions, a very consumer-friendly approach.

Pioneer Artists ventured into music video co-productions and also released Madonna's "Blond Ambition" in December as a laserdisc exclusive. Sony Classical launched its first "Karajan Legacy" titles (featuring conductor Herbert Von Karajan and the Berlin Philharmonic), which were also laser-only.

MGM/UA, Warner, Image, Pioneer, Republic, and LumiVision joined Voyager and MCA in "special edition" and "restored" laserdisc releases, which drew in even more collectors. Warner kept prices below \$30 on many titles; Image issued a staggering selection of discs; and Pioneer forged ahead with its ambitious promotion efforts. The latter's "Light Years Ahead" campaign included a heavy emphasis on laserdisc.

By 1990's end there were 25 different laserdisc models available; all but one were combiplayers. The U.S. player population stood at nearly 600,000 households, and consumers could select from 5,000 different laserdisc titles. The stage was set for the 1991 explosion.

Last year, Leonard Maltin, Siskel & Ebert, and the American public truly took notice of laserdisc. Carver, Sanyo/Fisher, Samsung, and Zenith all introduced combiplayers. Pioneer Artists' "Blond Ambition" sold more than 50,000 units, and drew many pop music fans to the format. Paramount's "Ghost" set a new record when it shipped 66,040 copies; that was shattered later in the year when "Fantasia" shipped over 190,000, with "T2" close behind. Several other titles threatened to crack the 100,000-unit barrier by early this year, and many were past 50,000 pieces.

A-title laserdiscs were released day-and-date with the VHS versions and often at much lower prices. Warner Reprise released "Paul Simon's Concert In The Park" simul-

taneously in CD, VHS and laserdisc. Boxed sets (the "Godfather" movies, the "Star Trek" movies, the "Bette Davis Collection") continued to spark interest. WEA joined Pioneer, DADC and 3M in manufacturing discs as pressing output soared. And Image tied in with Panasonic, RCA and Quasar for hardware-software promotions. More than 6,000 titles were available by year's end and the hardware population was past 900,000, according to most estimates.

Laser was suddenly a viable format and a bright spot in a dreary recession. The future looks even more promising. "Obviously, we've reached a saturation point in VCR and most owners have gone through first or second-generation VCRs," says Pioneer's Fidler. "Those individuals are excellent prospects for the upgraded performance of laser. And with combi-players there is a chance for expansion into the CD markets, where there is plenty of room for growth. The combination of video characteristics with CD capability makes for a very enticing product. I think in 1992 we will see a broader assortment of merchandise with a lot of options for consumers in terms of price, features, and performance," adds Fidler.

"The hardware population is growing by leaps and bounds, and the software business as a whole has become much more sophisticated in terms of marketing and distribution," comments Steven Galloway, who helms the Pioneer Artists label. "I think '92 will take us to the level that we're hoping for."

"Laserdisc is the one format that showed remarkable growth in 1991," concludes Margaret Wade, director of the Laser Disc Association trade group. "Almost each new title sets a new record. It is the one growing format across the board, in both hardware and software."

It took 13 years, but laserdisc has arrived. ■

Hardware

(Continued from page L-6)

CAV edition of "Terminator 2: Judgment Day." Or examine the animation technique frame-by-frame in Image's \$99.99 CAV version of "Fantasia" or MCA's \$49.98 CAV "An American Tail."

CAV is especially well suited to sports and exercise fare, although it has been under-utilized in both areas. Voyager's \$99.95 edition of the documentary "Tokyo Olympiad" is an excellent example of the potential of CAV sports discs. For the first time, you can closely study the technique of track and field athletes, watching high jumpers go over the bar, or long jumpers take off from the board, at 1/4 or 1/8 speed. Another CAV disc, Paramount's \$39.95 "Greg Norman, The Complete Golfer, Part I," allows a frame-by-frame breakdown of his swing, an option we don't have in real time. Not even our local golf pro can do that for us.

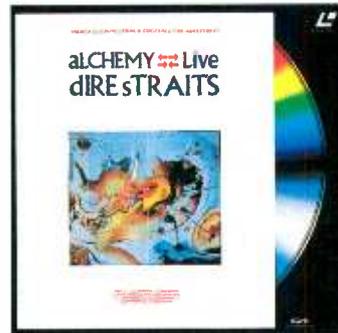
• **Encyclopedic discs:** Releases such as Voyager's "Regard For The Planet" have amply utilized the full-

(Continued on page L-18)

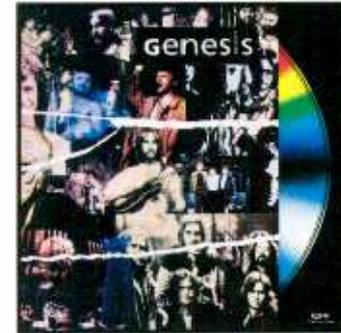
ONLY THE BEST



Carreras, Domingo, Pavarotti
"Three Tenors"
071 223-1



Dire Straits
"Alchemy Live"
082 741-1



Genesis
"A History"
082 769-1



Sting
"The Soul Cages Concert"
83603 8411-1



Polygram Video releases only the highest quality programming on Laser Disc.

Our classic titles are matched with the pristine image of Laser technology for your permanent home collection.



PolyGram Video

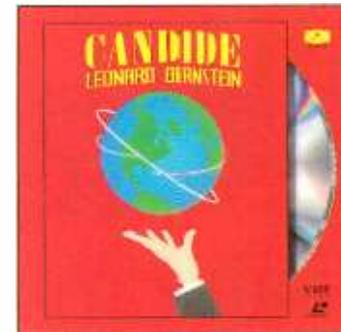
ON LASER DISC



Luciano Pavarotti
"Pavarotti in Hyde Park"
071 250-1



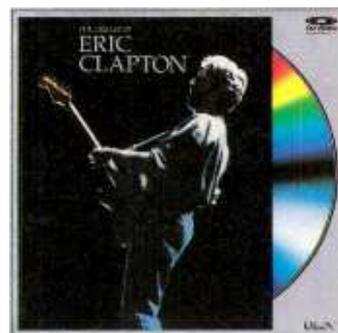
Elton John/Bernie Taupin
"Two Rooms"
083 589-1



Leonard Bernstein
"Candide"
072 523-1



Cirque du Soleil
"We Reinvent the Circus"
440 084 193-1 Coming in March



Eric Clapton
"Cream of Clapton"
081 189-1



Roger Waters
"The Wall Live in Berlin"
082 649-1





Understanding Laser's Retail Realities

THE CARE AND FEEDING OF TODAY'S LASERDISC CUSTOMERS, AND WHY THEY'RE WORTH CULTIVATING

BY JOCK BAIRD

Being successful at laserdisc retailing is no cakewalk. It's a different breed of customer, with a different set of tastes and buying habits. Dave Goodman, president of U.S. Laser Video Distributors, has a unique perspective on laserdisc retailing issues, because his company distributes between 12% and 15% of the laserdiscs sold in this country and because he serves a lot of small

dealers. U.S. Laser also publishes their own magazine, "LaserViews," and Goodman recently polled his 50,000 readers on a full range of laserdisc questions. While the results aren't all in, Goodman has enough data to shed some light on the elusive laserdisc customer.

Goodman feels a problem many video retailers have is that they handle laserdiscs as they would videotapes. "It's a totally different busi-

ness," he declares. "It's far too easy to assume that what works for one works for the other, but it does not. And that gets to the root of the problem at the studio level, at the distribution level and at the retail level. You can't use the same people. The mastering process is different, the production process is different, and the same titles don't sell. The best-selling twenty laserdiscs for the year aren't the same as the best-selling videotape titles. You'll see laserdisc titles that are two, three and four years old.

"Laserdisc is a sell-through," Goodman continues. "Nothing that laserdisc does really competes with videotape. Videotape is meant to be a one-night experience: you pick up a movie, take it home, watch it, take it back the next day. If the sound is washed out or the color isn't right, you don't take it back—it's a one-night event. With laserdisc it's the exact opposite."

Goodman feels his survey results supports this contention: "One of the questions was 'Do you rent laserdiscs?' And while 75-85% of our dealers rent laserdiscs, fewer than half of the people who responded rent them. Now if 75-85% of the stores rent laserdiscs and 50% of the people responding never rent laserdiscs, you have to believe a lot of them never rent laserdiscs from stores who rent laserdiscs. They're walking in and saying no."

And yet there's a paradox: although laserdisc customers ultimately will buy their disks, a lot of



them feel they need the option of renting to take the plunge: "The truth is that at the beginning most consumers will only buy a laserdisc player if they feel they're able to rent laserdiscs," Goodman notes. (Continued on page L-20)



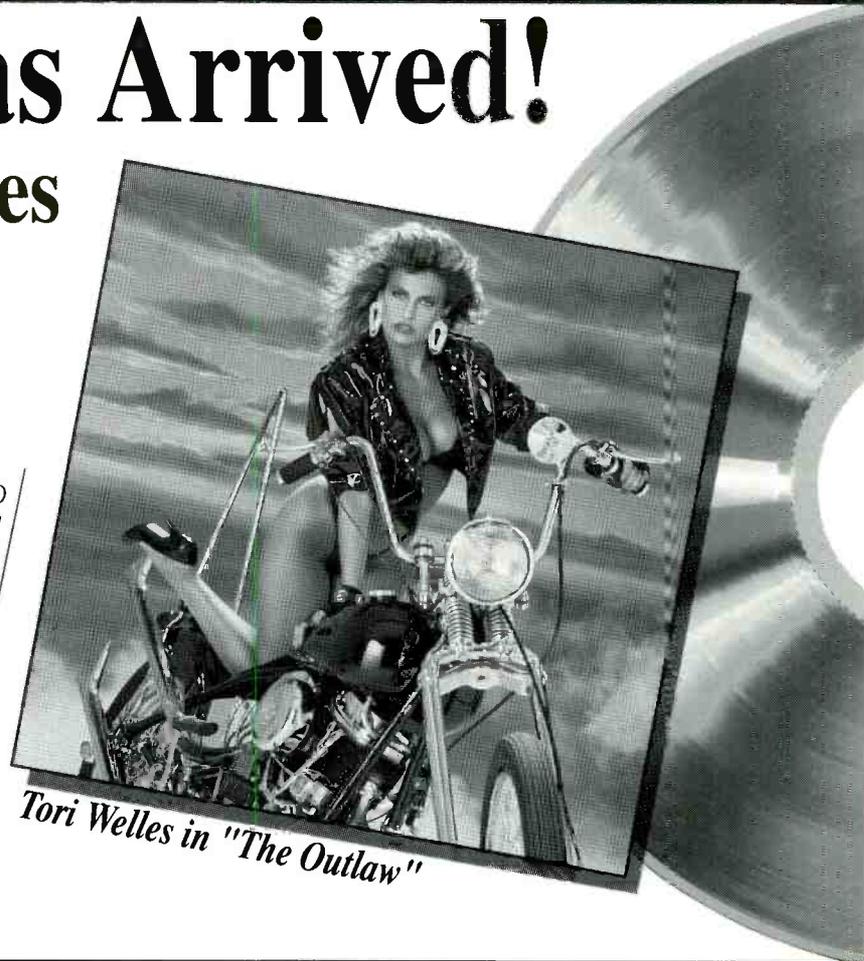
U.S. laser's Dave Goodman insists laserdisc is primarily sell-through.

Adult LaserDisc Has Arrived!

Over 300 of your favorite movies available from America's top Adult studios.



For more information contact: **LaserDisc Entertainment**
(310) 453-5068





PIONEER CONTINUES TO DEFINE AND REDEFINE HOME ENTERTAINMENT.

In 1962, this was advanced home entertainment technology.
But technology, like time, marches on.



CLD-M90 Combination
5-CD/Laserdisc Player



PD-TM1 18-Disc CD Player



PD-7700 Stable Platter CD Player



SD-P5057Q 50" Projection TV

*WINNER: COLOR TV 30" AND LARGER.

Year after year, Pioneer's advanced audio and video product lines make the home entertainment experience a little bit better for consumers and dealers alike.

This past year, we've introduced such industry firsts as the combination 5-CD/laserdisc player, the 18-disc CD changer, the stable platter CD player and the 6+1 multi-play cassette deck. We've set the industry standard for projection television with the most accurate color and sharpest picture of any big screen TV. And Pioneer's commitment to the future success of home entertainment extends to high level dealer support programs and sales training as well, encompassing extensive regional and national advertising and promotions.

As always, Pioneer continues to develop products that truly represent *the art of entertainment*. And, together with your own sales and marketing activities, we will continue, as well, to be the definition of home entertainment.

PIONEER
The Art of Entertainment

BOOTH 1400

© 1992 PIONEER ELECTRONICS (USA), INC.

Hardware

(Continued from page L-15)

frame access offered by CAV. That disc features 50,000 still photos by French photographer Marc Garanger, culled from his 30 years of travel assignments all over the world. Other CAV discs focus on individual museums, such as the Louvre, and catalog thousands of paintings and sculptures.

• **Supplementary sections:** Either CLV or CAV discs can have additional "full-motion" footage at the end of a movie, such as "making

of" documentaries, filmed interviews with directors or actors, and original theatrical trailers. For still-frame material, such as text, you need at least one CAV side. Voyager, the leader in special laser editions, has many classic-movie releases in its Criterion Collection that include a supplementary section with the film's shooting script, production stills, storyboards, and other material. Such discs are veritable film classes in a sleeve.

Voyager's \$124.95 CAV edition of "Raging Bull" (the Martin Scorsese movie in which Robert De Niro portrayed boxer Jake LaMotta) includes abundant extras as men-

tioned above, plus actual footage of LaMotta in the ring, statistics on his pugilistic career, and clips from other boxing films.

Teldec's \$49.97 laser release of the Giuseppe Verdi opera "Giovanna D'Arco" features two sides in CLV and the third side in CAV. The supplementary section includes text on the history of the opera, an in-depth look at the production, a profile of Werner Herzog (the famed German film director who staged this rendition), and a beginner's guide to opera.

• **Pick A Plot:** Steven Spielberg's "Close Encounters Of The Third Kind" was theatrically released in

1977 in a 135-minute version and again in 1980 in a 132-minute edition that added some scenes and took out others. With Voyager's \$124.95 CAV edition, you can have it either way, depending on how you program your player.

• **Chapter Stops:** Both CLV and CAV discs can have chapter stops (or "markers"), which make it easy to jump from scene to scene in a film, or to play back a particular song on a music-video disc without having to scan through half the disc. There is really no excuse for releasing a laserdisc without them, as they are one of the most appealing attributes of the format and a

definite advantage over videotape.

• **Widescreen editions:** These are not the exclusive domain of laserdisc, but they are most common there. When a widescreen movie is shown on video in its "original aspect ratio," the rectangular image on the square-ish TV screen leaves black bars (or whatever border is preferred) at the top and the bottom. This is sometimes referred to as "letterboxing," as the rectangular widescreen movie image typically has the same dimensions as a business envelope.

In the past, such films were usually "pan and scanned"—their sides trimmed off to fit the image exactly into the TV screen. But ever since MGM/UA released Woody Allen's "Manhattan" in "letterbox" VHS and laserdisc editions in 1985, viewers have increasingly had the chance to see their favorite movies in their entirety, especially on disc. It's important, whether you're watching Fellini's "La Dolce Vita" or James Cameron's "T2: Judgment Day." When the sides of a widescreen movie get chopped off, you can lose over 40% of the image, several of the characters, and the whole compositional effect.

While there are a number of VHS widescreen editions now available, they are vastly outnumbered by the hundreds of widescreen titles currently offered on laserdisc. Today, "A-title" discs like "Ghost" are often released in both widescreen and pan-scan versions, to give consumers a choice (letterbox versions can be hard to watch on small TV screens).

Speaking of VHS, don't throw your VCR away. The increasing popularity of laser does not mean that disc is likely to replace tape, at least not in this decade. Rather, they will probably remain complementary formats. Many consumers will keep both laserdisc and VHS players at home, just as most now have both CD and tape players for music listening.

• **Additional hardware features:** The aforementioned "both-sides" play feature is a nice option to have in your player; an "S Video Output" separates luminance and chrominance signals for a sharper image on the TV screen (the Sony MDP-333, \$650 list, is the cheapest combiplayer with this feature); "Digital Field Memory" allows still framing and slow motion on CLV discs. And the Pioneer CLD-M90 (\$700 list) is a multi-CD player that can handle both one laserdisc and up to five compact discs in its tray.

• **Laser formats:** The standard laserdisc is 12 inches in diameter. Less common are eight-inch laserdiscs, and the five-inch CDV (Compact Disc Video), which usually holds about five minutes of video and twenty of audio.

• **Karaoke:** Pioneer Laser Entertainment offers four combiplayers for consumers that also have karaoke features (which allow you to sing along with vocal-less music videos supplied by karaoke discs); prices start at \$700 list for the CLD-V510.

• **Multimedia:** Other optically read formats grounded in the same basic technology include CD-ROM, CD-I, and CDTV, each of which utilizes a five-inch disc and merges the worlds of audio, video and com-

YES, WEA MANUFACTURING MAKES LASER DISCS!

WEA Manufacturing is proud to bring its tradition of innovation and excellence in compact discs, cassettes, records and VHS to laser disc replication. Now serving the Warner Music Group and Warner Home Video, WEA Manufacturing offers the highest standards of quality and service to more than meet all your laser disc manufacturing requirements. Call us now to enjoy tomorrow's technology today.



WEA MANUFACTURING
210 North Valley Avenue • Olyphant, PA 18447
Telephone: (717) 383-2471

© 1992 WEA Manufacturing, Inc. A Time Warner Company

puters. At some point, there may be combiplayers that can play one or more of these formats plus 12-inch laserdiscs. Voyager already offers hardware and software to connect your laserdisc player to a Macintosh computer. By the turn of the century we will probably be watching movies on both 12-inch laserdisc and five-inch CD-ROM, CD-I and/or CDTV.

• **Hardware models:** At the end of 1991, combiplayers were on sale from Carver, Denon, Kenwood, Magnavox, Mitsubishi, Panasonic, Philips, Pioneer Electronics, Pioneer Laser Entertainment (karaoke units), Quasar, RCA, Realistic, Samsung, Sanyo/Fisher, Sharp, Sony, Yamaha, and Zenith. The units with the lowest list prices are the Realistic LDR-300 (\$499.95), Pioneer CLD-990 (\$500), and Samsung DV-5000 (\$519). Such retail tags often translate to \$350-\$370 at discount chains.

"Many factors are fueling the growth of the laserdisc format," says James Bonan, VP of Sony's Home Video Division. "Features like CD compatibility, digital audio playback, improved resolution over standard videotape formats, instant random access and the longevity of laserdisc software have become more important to the consumer. We anticipate the market in 1992 will be driven by all these factors and we look forward to a very successful year." ■

Japan

(Continued from page L-8)

Between 600 and 700 new video titles are released each month in Japan. The figure for laserdiscs is 300-400. Currently 9.2% of Japanese households have laserdisc players, compared with over 80% for videos. The industry had hoped to break through the 10% barrier this year, but was instead confronted with lower growth than in previous years.

Nippon Phonogram's Takahashi says the decision by many Japanese consumers to invest in satellite broadcasting-receiving equipment in the last couple of years was responsible for this, although Kodama disagrees. He sees satellite broadcasting, video and laserdisc all remaining separate markets in the years to come.

"People collect laserdiscs title by title," he says. "Rental videos are not for collecting." And satellite broadcasts still don't offer the same degree of quality as laserdiscs, he says.

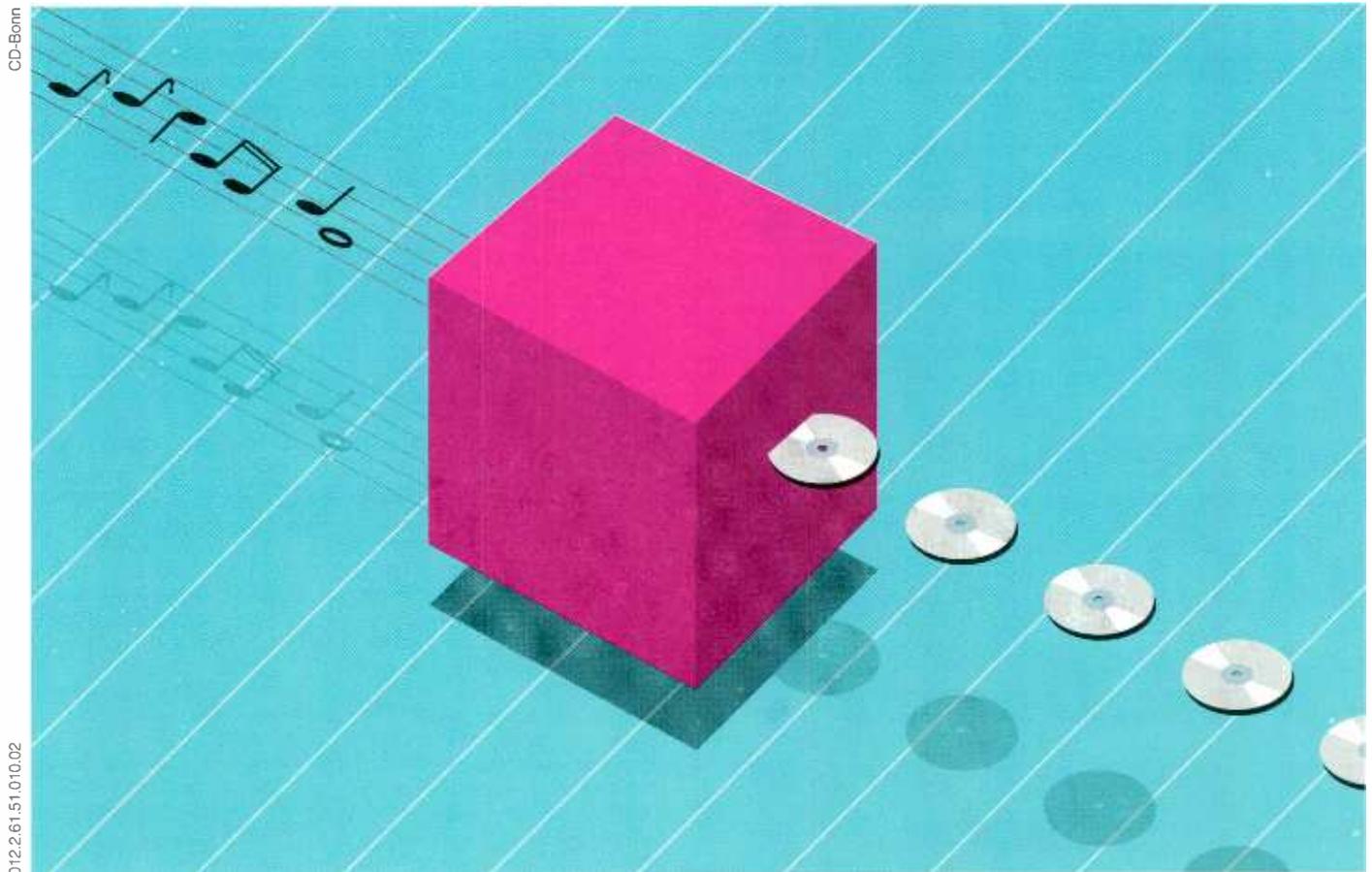
Says Takahashi: "The number of people watching laserdiscs is not increasing—so while there are some big hits, generally speaking, sales per title are decreasing, because more titles are being released in the market."

The minimum cost for a player is about 70,000 yen (\$542), about twice the price of the cheapest video deck. Software is pricier too: the average foreign-film laserdisc retails for about 4,700 yen (\$36), while a comparable video can sell for 3,800 yen (\$29).

There are signs, however, that the gap is narrowing. The laserdisc ver-

(Continued on page L-20)

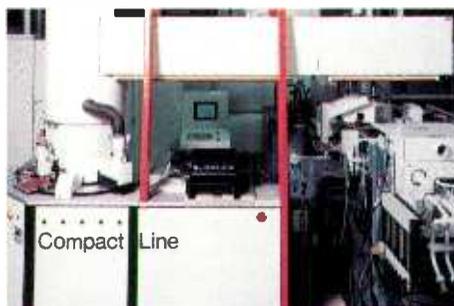
DON'T BUY PATCHWORK IF YOU CAN GET OUR COMPACT LINE



CD-Bonn

012.2.61.51.010.02

**No Patchwork of Components but one Machine.
This is our new Compact Line.**



- Uses just one single disc handling system
- takes up just 18 m² floor space
- yet keeps everything readily accessible
- integral cleanroom (1,5 m²)
- 6.5 s cycle time, 3-color screen printing, automated quality control, and much, much, more.

Interested in high-tech that can be as simple as that?

To learn more, give us a call at 203-741-2267.

LEYBOLD TECHNOLOGIES INC.

120 Post Road, Enfield CT 06082

LEYBOLD AG: Wilhelm-Rohn-Str. 25, D-6450 Hanau 1, Germany



Innovative Vacuum Technology

A Degussa Company



LASERDISCS OF DISTICTION

FOR A CATALOG CALL 1.800.776.LUMI(5864)
LUMIVISION, 1490 LAFAYETTE STREET, SUITE 305, DENVER, COLORADO 80218

©1991 Pioneer LDCA, Inc., Long Beach, CA

First I went to **TOWER RECORDS/VIDEO**.

They had Laserdiscs. Then I went to

TURTLE'S. They had Laserdiscs,

too. Of course, they had Laserdiscs

at **ROSE RECORDS** and

also over at **CAMELOT music**. So

next I tried **the WHEREHOUSE**

and **Strawberries**. Guess what.

Laserdiscs. I wandered back to my

own store. I don't have Laserdiscs.

I don't even have a logo.

LaserDisc

Don't let this happen to you. If you don't already carry Laserdiscs, do what they did. Call us.

Los Angeles
213-816-5152

Dallas
214-580-0200

New York
201-279-5000

Atlanta
404-475-4317

San Francisco
415-655-2202

Chicago
708-285-4500



Retail

(Continued from page L-16)

"If that's what they're waiting for, then I'm all in favor of that rental store bringing in some laserdiscs. But that retailer will need two inventories, a sell-through and a rental, because what we know for sure is that people will buy laserdiscs."

Many video dealers whose livelihood is rental will find it hard to accept this concept. "Dealers don't understand the very concept of selling product," Goodman shrugs. "I don't mean this in a critical way, but dealers would rent candy if they could figure out how to get it back the next day. It's their life; it's what they understand. The computer program that they bought to run their store doesn't have a sell-through mode, there's no way to track their sellers, no way to reorder product that's sold out."

"For example, one of the reasons that Blockbuster has not succeeded in either laserdisc or in sell-through until very recently is that they didn't have a way in their stores to track the sale of product—it was all rental," says Goodman. "Their new president, Joe Baczko, came from Toys 'R Us and he is introducing sell-through in Blockbuster in a huge way, and I wouldn't be surprised if in the next year or so we see Blockbuster make a major commitment to laserdisc. It's how you manage the business."

Goodman recommends "that the dealer buy maybe the top twenty titles, one each for rental because that's what the customer is going to expect when he walks in. It doesn't have to be a big library, just a couple of things to rent. Your major inventory is in sell-through and once a month or every two months, you sell off your rental inventory, mark it down a little bit. Remember laserdiscs do not wear out at all—the hundredth time you play them is the same as the first. Then as new titles come out you buy one for rental, so you've got a constantly changing but small library of rental titles."

The number of laserdisc players will soon pass the million mark, but Goodman's data suggests that because of multiple-machine ownership, there are definitely fewer households than that: "Twenty-two

Japan

(Continued from page L-19)

sion of "Gremlins 2," for example, went on the market for 3,800 yen (then \$27.53) in February this year. "Software will become cheaper and cheaper," says Kodama.

Takahashi says the main challenge facing the laserdisc industry in Japan is finding and developing programming that people will want to buy in order to watch again and again. She and other people in the industry think the format's future will be more assured when 60 minutes or more of material can be stored on 5-inch laserdiscs, as opposed to the present 12-inch discs. In the minds of many people, Takahashi says, the 12-inch size is associated with LPs, which are definitely passe in the Japanese market. ■

and a half percent of the readers who responded to our survey have more than one player and what's interesting is that 60% of the people that responded said they want to buy another one within two to five years," Goodman reports. "And in that number of one million are machines that were manufactured and sold in the late 70s early 80s, some of which aren't being used at all."

Another surprising bit of survey data: a full 25% of respondents own Beta video machines as well as VHS units, suggesting picture and sound quality issues have long been important to them. It also reveals some of these people have been on the cutting edge of consumer technologies for many years. "In marketing you call them the early innovators," smiles Goodman. "They bought their Beta machine a long time ago because it was the first one out. They have 'first guy on the block syndrome.' We're getting away from that now. Finally laserdisc is coming down to a broader base."

Goodman's survey pinpoints when that broadening occurred: "We asked them how long they've owned their laserdisc player? 6.9% said less than six months. The same percentage, 6.9%, said six months to a year. 18.5% said 1-2 years, 35.6% said 2-5 years. 23.7% said five to ten years, and 8.4% said ten years or more. You can see the people that are five years or more are about 32% and the largest chunk is the 35% category which is two to five years—that's when it became broad based. That's also when we started seeing combiplayers that play both CDs and laserdiscs."

The laserdisc customer is an active customer, according to U.S. Laser's survey. "We asked them how many discs they bought in one year," reports Goodman. "25% said nine or less. 24.5% said between ten and nineteen, 33.9% said twenty to forty-nine. 13.4% were between fifty and a hundred and 3.5% said a hundred or more.

This is pretty exciting. You take a half million households and you multiply it times 30 discs and that's where the industry is. These are heavy users and they're not going away. And if dealers can build themselves a core of a hundred, or a hundred and fifty laserdisc owners, they're going to have a pretty decent business. It doesn't take a thousand."

Although it seems obvious, Goodman recommends that every laserdisc retailer have a player in the store. "Ten or twelve years ago when the video cassette business started, every rental store in America had VCRs. That's how they built their business. We don't have that opportunity in the laserdisc business because for the most part retailers don't have the opportunity to buy laserdisc players. They don't have a player because the store owner won't even go out and buy one at retail." Goodman adds that U.S. Laser has worked out special arrangements with Quasar, Panasonic and Pioneer to sell demonstration units to dealers.

"The laserdisc format has not yet found a home," concludes Goldman. "There is no stereotypical place where a consumer assumes he can get a laserdisc. And the good news for readers of Billboard is this is not only the right time but there is still plenty of time for any dealer or retailer to decide he or she's going to be a laserdisc retailer."

Laserdisc's biggest asset? Excitement. "When that someone sees a laserdisc on a high-def TV with 700-800 lines of resolution, with surround-sound and sub-woofers, it really exceeds the experience in a movie theater," says Goodman. "And people get excited again, and say, 'I've forgotten how exciting this can be!' They're hooked. And it starts all over again, this same phenomena that we saw years ago when video started, because the laserdisc experience is that much better. That's the key to it." ■

LASER DISC PROTECTOR SYSTEMS

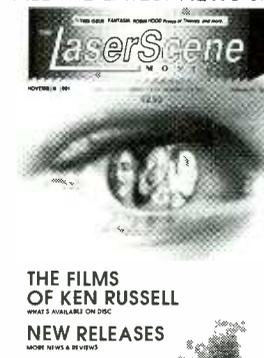
Holds single/double disc sets • For sell-thru or rental



- Tough vinyl material will not easily crack or tear.
- Call or write today for FREE sample of Laser-Disc protector system.

Browser
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822-0822 • Fax: 312-642-7880

ALL THE LATEST NEWS & REVIEWS FROM THE LASERVIDEO MARKET



- Issue After Issue...** dozens of the very latest videodisc releases reviewed.
- Issue After Issue...** listings of upcoming titles, with s.r.p. and estimated street dates.
- Issue After Issue...** the consumer newsletter that laserphiles turn to.

THE **LaserScene**
MONTHLY

c/o SCOTT A. HUGHES
37 Dorland Street
San Francisco, CA 94114

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

**Academy's Story Line
Has Family Appeal... 47**
**Ballstadt: Ad Campaign
Will Move Forward... 54**
**Andretti Joins Vid Race
Via Pacific Media... 55**

A New Openness At VSDA Confab Leaders, Suppliers Meet For Sessions

BY EARL PAIGE
and JIM McCULLAUGH

SCOTTSDALE, Ariz.—Forged in part by the persistent weakness in the economy and a shared interest in jump-starting the sputtering rental business, the fifth annual

'I can remember 3 years back, there were no questions, just silence'

Video Software Dealers Assn. Regional Leaders Conference, held here Jan. 23-26 at the Wyndham Paradise Valley Resort, was marked by a new level of openness between retailers and suppliers.

Although VSDA president David Ballstadt continued his campaign of pressing the suppliers on such issues as the proposed generic ad campaign, pay-per-view windows, and defectives (see separate story, page 54), attendees said much of the conference was characterized by frank and fruitful dialog between VSDA leaders and suppliers.

A day-long round-table session Jan. 25 between retailers and suppliers—which covered such topics as market conditions, rental, sell-through, pay-per-view, buying, street dates, merchandising, piracy, co-op advertising, and limited-play cassettes—was hailed as fruitful by most attendees.

The VSDA completely revamped its Regional Leaders Conference this year, even to the point of cracking down on lagging groups, six of which were not invited to the event (Billboard, Feb. 1). And this first attempt to establish criteria ensuring that regional groups remain active and productive created what many attendees described as "a real business atmosphere" at the conference.

Equally dramatic was a new openness toward the media, with the conference holding its first-ever trade-press panel and setting a "no-holds-barred" press conference on closing day.

Illustrating the emphasis on dialog, VSDA executive VP Don Rosenberg noted that during VSDA's annual convention in Las Vegas last July the issue of limited-play cassettes was very divisive. "The idea bombed," he said. "But at this conference, the dealers seem willing to look at it again."

Rosenberg and the other VSDA principals—director Linda Lauer and director of regional chapters and government affairs Rick Karpel—said complaints from previous years from retailers and the

trade press about poor access to the conference led to the changes. The gesture was also credited to Ballstadt, who bestowed VSDA's first award to the media on Video Store magazine research editor Bart Story.

The accent on dialog carried over to the manufacturers' panels. Peggy Lake, co-owner of Country Home Video in Sanger, Calif., said, "I can remember three years back, when we were in San Diego, after a manufacturers' panel, there were no questions, just silence." By contrast, she said, at this year's set of round-table sessions "all sorts of issues were bounced around."

The subject of chapter productivity also received spirited debate. "You can't close down chapters be-

cause you never know when something like a legislative issue will pop up and you will need representation in the area, but you can establish guidelines," said Lake, also a member of the national commit-

VSDA REPORT

tee on regional organization.

Explaining the purpose of the conference as "threefold," Karpel said chapter presidents are first instructed in the mechanics of how a chapter is to operate and what the national organization is planning. "Then it moves to industry issues. That's where the roundtables come in, with distributors and manufacturers. Then we introduce the legislative problems," he said.

The (Spoken) Word On Ingram's Product Expansion

BY PAUL SWEETING

NEW YORK—One year after changing its name to reflect its growing product diversification, Ingram Entertainment is declaring itself satisfied with its expansion program.

While declining to disclose precisely how much of its business is now accounted for by nonvideo product lines, the LaVergne, Tenn.-based distributor says it is now servicing about 12% of its account base with music product from eight of its 12 branches. About the same percentage of its accounts are now into spoken-word audio as well, which Ingram stocks in four branches.

In addition, the company has a deal with Image Entertainment, which allows Ingram access to

one-stop laserdiscs—a feature most video distributors have been unable to offer. About a quarter of Ingram's accounts are now carrying laser, the company says.

While company officials acknowledge some stumbles among its early steps toward diversification, they say Ingram will continue to pursue its nonvideo product lines in 1992 and beyond.

"The nonvideo product lines have been surprisingly strong within the first year," says executive VP and COO Ray Capp. "Some have exceeded and some have lagged behind our expectations, but overall, we're hitting our goals. I think our expectations were basically in line, but our execution early on was sometimes a problem. We think we have those problems fixed now."



Switching Sides. Orion Home Video has announced the April 23 release of "Little Man Tate," the first feature film directed by Oscar-winning actress Jodie Foster. Foster, who is again an Oscar contender for her performance in Orion's "The Silence Of The Lambs," also stars in "Tate."

JFK Titles Getting New Push In Wake Of Film's Success

BY PAUL VERNA

NEW YORK—Home video suppliers are capitalizing on the success of Warner Bros.' "JFK" by rereleasing or repromoting programs related to the life and death of the 35th president of the U.S.

One label has gone as far as tagging the release of a video biography of Lyndon B. Johnson to the publicity surrounding the Oliver Stone epic. Another company is hawking a tape that focuses on who didn't kill Kennedy.

While some of these firms have only recently jumped on the (re)promotional bandwagon—reacting directly to the tide of public interest

generated by "JFK"—others saw it coming ahead of time.

Rhino Home Video, for instance, launched a repromotion of its 1990 title "Best Evidence: The Research Video" a couple of weeks before the release of Stone's movie. A statement from Rhino announcing the repromotion said, "Now it's November 1991, 28 years since that fateful day—and Oliver Stone's upcoming feature film 'JFK' is preparing to open. Never before has the documentary 'Best Evidence' been more impactful and timely."

"Best Evidence" is based on a book of the same name by David S. Lifton. Rhino is offering the video alone at \$14.95, or in a package with (Continued on page 55)

SOUNDTRACKS AND MUSIC VIDEO

Ingram is primarily addressing its music product to video specialty stores, according to Capp, and is offering both one-stop and rack-jobbing, or plan-o-gram, service. The company is now on with all the major record labels.

As part of a two-pronged strategy, Ingram tries to introduce its accounts to music by placing soundtrack albums (in the CD and

audiocassette configurations) and music videos.

"We start by trying to place soundtracks, which come out before a movie is released on video, to help promote the video release," Capp says. "We're trying to extend the life of a theatrical event, by offering retailers the soundtrack, then the videocassette, then the laser, which often comes out a (Continued on page 56)

Our Best-Selling Sing-A-Long Series Just Got Better.

Introducing two new videos from one of America's favorite children's songwriters — Don Cooper! His critically acclaimed sing-a-long videos are proven sellers in the hot category of children's programming.

Street Date: Sept. 26

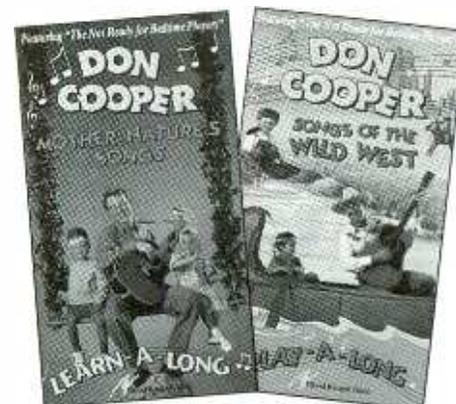
\$14.95 Suggested Retail Price Each

Five-title rental pack also available.

For information, call your local distributor or Wood Knapp Video at 1-800-521-2666.

Wood Knapp Video

Distributed by: Wood Knapp Video
5900 Wilshire Blvd., LA, CA 90036
©1991 Wood Knapp & Company, Inc.



Featuring...

"The Not Ready For Bedtime Players"

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ ★ NO. 1 ★ ★ ★				
1	1	5	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R
2	2	8	CITY SLICKERS	New Line Home Video Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
3	5	3	THELMA & LOUISE	MGM/JA Home Video 902355	Susan Sarandon Geena Davis	1991	R
4	3	4	THE NAKED GUN 2 1/2: THE SMELL OF FEAR	Paramount Pictures Paramount Home Video 32365	Leslie Nielsen Priscilla Presley	1991	PG-13
5	4	4	DOC HOLLYWOOD	Warner Bros. Inc. Warner Home Video 12222	Michael J. Fox Julie Warner	1991	PG-13
6	6	12	BACKDRAFT	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R
7	7	13	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
8	10	2	DYING YOUNG	FoxVideo 1914	Julia Roberts Campbell Scott	1991	R
9	8	12	WHAT ABOUT BOB?	Touchstone Pictures Touchstone Home Video 1224	Bill Murray Richard Dreyfuss	1991	PG
10	NEW ▶		JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991	R
11	NEW ▶		POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	R
12	15	2	BILL AND TED'S BOGUS JOURNEY	Orion Pictures Orion Home Video 8765	Keanu Reeves Alex Winter	1991	PG
13	9	8	SOAPDISH	Paramount Pictures Paramount Home Video 32445	Sally Field Kevin Kline	1991	PG-13
14	11	9	FX2: THE DEADLY ART OF ILLUSION	Orion Pictures Orion Home Video 8772	Bryan Brown Brian Dennehy	1991	PG-13
15	12	13	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13
16	13	8	ONLY THE LONELY	FoxVideo 1877	John Candy Maureen O'Hara	1991	PG-13
17	14	12	MORTAL THOUGHTS	Columbia TriStar Home Video 50743-5	Demi Moore Bruce Willis	1991	R
18	17	4	DUTCH	FoxVideo 1929	Ed O'Neill JoBeth Williams	1991	PG-13
19	19	8	TOY SOLDIERS	SVS/Triumph Columbia TriStar Home Video 70623-5	Louis Gossett Jr. Sean Astin	1991	R
20	16	10	OUT FOR JUSTICE	Warner Bros. Inc. Warner Home Video 12219	Steven Seagal	1991	R
21	18	4	DELIRIOUS	MGM/JA Home Video 902243	John Candy Mariel Hemingway	1991	PG
22	22	5	DROP DEAD FRED	Live Home Video 68954	Phoebe Cates	1991	PG-13
23	20	9	HUDSON HAWK	TriStar Pictures Columbia TriStar Home Video 70593-5	Bruce Willis Danny Aiello	1991	R
24	21	5	STRAIGHT OUT OF BROOKLYN	HBO Video 90668	Lawrence Clifford, Jr.	1991	R
25	31	2	SHOWDOWN IN LITTLE TOKYO	Warner Bros. Inc. Warner Home Video 12311	Dolph Lundgren Brandon Lee	1991	R
26	23	6	PROBLEM CHILD 2	Universal City Studios MCA/Universal Home Video 81117	John Ritter Michael Oliver	1991	PG-13
27	25	10	GUILTY BY SUSPICION	Warner Bros. Inc. Warner Home Video 12053	Robert De Niro Annette Bening	1991	PG-13
28	26	13	CLASS ACTION	FoxVideo 1869	Gene Hackman Mary Elizabeth Mastrantonio	1991	R
29	27	22	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13
30	24	11	V.I. WARSHAWSKI	Hollywood Pictures Hollywood Home Video 1254	Kathleen Turner	1991	R
31	NEW ▶		THE NASTY GIRL	HBO Video 90621	Lena Stolze Hans-Reinhard Muller	1990	PG-13
32	33	15	THE GODFATHER PART III	Paramount Pictures Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R
33	30	9	A RAGE IN HARLEM	HBO Video 90532	Forest Whitaker Danny Glover	1991	R
34	29	16	MADONNA: TRUTH OR DARE	Live Home Video 68976	Madonna	1991	R
35	32	22	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG
36	NEW ▶		BLACK RAINBOW	Media Home Entertainment FoxVideo M012820	Rosanna Arquette Tom Hulce	1991	R
37	NEW ▶		DEADLOCK	Media Home Entertainment FoxVideo M012822	Rutger Hauer Mimi Rogers	1991	R
38	28	14	DEFENDING YOUR LIFE	Warner Bros. Inc. Warner Home Video 12049	Albert Brooks Meryl Streep	1991	PG
39	34	26	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
40	36	20	LE FEMME NIKITA	Vidmark Entertainment 5471	Anne Parillaud Jeanne Moreau	1990	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Checking Out Trends In Grocery-Store Vid Retailing

GROCERY GROWTH: One certain trend in home video retail in the new year is the continued explosion of growth in grocery stores, predicts Shellie England Tibbitts, who, with Monty Tibbitts, heads up The Movie Exchange.

The Tibbittses operate video departments in 220 locations in 14 states, including Pennsylvania, New Jersey, New York, and Maryland. They range in size "from small end caps with 400 videos to customized departments of more than 1,500 square feet and 3,000 titles," says Shellie.

As grocery stores continue to become important, marketers are noting some unique business patterns, including the exceptional customer-to-outlet ratio. Tibbitts estimates that the 220 locations service 2,500,000 customers. But she says they are rarely knowledgeable about video. "They rent from the supermarket due to convenience."

Moreover, limited space prevents "educating" grocery shoppers via point-of-purchase material and "supermarket-counter help is generally not knowledgeable about the video business. Many part-time employees generally staff the video departments. It is difficult to train them in correct video procedures," says Tibbitts.

Other distinctions include the dynamics that grow out of video customers being first and foremost grocery buyers. You cannot risk ticking them off. "The delinquent video customer may be a good grocery customer. Defectives cannot immediately be tested and checked. Customer problems and complaints cannot be resolved immediately," points out Tibbitts.

Other problems unique to grocery stores, Tibbitts says, include the fact that rental-ready product "can often get lost and end up with other products in the storeroom. Coupons and special pricing are often hard to apply due to the variety of accounting systems in the stores. Employee theft and staff lending-library losses occur due to the lack of on-site management."

An overriding characteristic is that "although corporate management may be in favor of video, the individual store manager may not consider video a high priority. Motivation is often difficult," she adds.

While it may seem Tibbitts sees video in the grocery store environment as facing too many challenges, she is actually a big booster. She has advised Video

Software Dealers Assn. executive VP Don Rosenberg on VSDA's efforts to better represent the grocery store retail segment. She is very high on the multitude of cross-promotions that can be obtained in the grocery store location. But most of all, Tibbitts is aware of those millions of customers constantly rolling carts past the video section, often on a 24-hour basis.

PIRACY PUSH: Look for more home video pirates to get nabbed this year. That's the implication from re-caps and interviews with principals at



by Earl Paige

the Motion Picture Assn. of America, which just announced record results in its anti-piracy efforts during 1991 (Billboard, Feb. 1). The all-time success rate is especially pleasing to Ted Gardner, director of MPAA anti-piracy operations, who recalls the days when video retailers complained of sluggish action on the part of MPAA. The quantum increase in seizures of alleged pirated tapes is credited to a great degree on the increasing number of states where "true name and address" laws have been enacted. About 34 states now have such laws on the books. "All have upgraded piracy to a felony, whereas it used to be a misdemeanor," Gardner notes.

Where MPAA investigators can proceed on a criminal search warrant, such as in cases of suspected violations of state true-name-and-address laws, there is no limit to the amount of suspect product that can be confiscated. Also, local police can be involved more often. On the other hand, where proceedings are brought under the federal copyright laws, where civil actions must be taken, then only tapes from the MPAA-member studios may be taken in.

During 1991, 68 people were arrested. Of the 83 persons sentenced during the same 12-month period, a total of \$128,413 in fines were assessed, in addition to requirements that \$486,775 be paid to MPAA's member companies in restitution. Jail terms, or some form of detention, were handed down to 28 individuals; the others received probation. Criminal charges were filed against 126 individuals during 1991, summarizes MPAA.

Another 226 persons faced civil lawsuits filed by MPAA member firms. Civil settlements and judgments totaled \$4,185,000 in 1991.

Of people rounded up, how often are they caught again? "Un-

(Continued on page 54)

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	13	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
2	2	12	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
3	3	23	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
4	4	23	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	19.95
5	6	8	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
6	8	61	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
7	10	19	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
8	9	12	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
9	5	39	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
10	12	69	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
11	11	69	THREE TENORS IN CONCERT ▲ ³	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
12	7	15	SPARTACUS◆	Universal City Studios MCA/Universal Home Video 81133	Kirk Douglas Laurence Olivier	1960	NR	19.95
13	13	89	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
14	17	14	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	19.95
15	16	11	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
16	22	5	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	99.95
17	15	67	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
18	24	82	AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
19	19	12	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
20	25	4	PAUL MCCARTNEY'S GET BACK	Vestron Video 9885	Paul McCartney	1991	PG	19.98
21	14	276	THE SOUND OF MUSIC◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
22	29	12	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
23	28	9	PLAYBOY'S PLAYMATES: THE EARLY YEARS	Playboy Home Video Uni Dist. Corp. PBV0701	Various Artists	1991	NR	19.95
24	39	25	GARTH BROOKS ▲ ²	Capitol Video 40023	Garth Brooks	1991	NR	14.95
25	23	5	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
26	21	12	STAR TREK COLLECTOR'S SET	Paramount Pictures Paramount Home Video 12953	William Shatner Leonard Nimoy	1991	NR	74.75
27	RE-ENTRY		MAGIC JOHNSON: ALWAYS SHOWTIME	CBS/Fox Video FoxVideo 3189	Magic Johnson	1991	NR	19.98
28	18	21	CITIZEN KANE: 50TH ANNIVERSARY EDITION	Turner Home Entertainment 6097	Orson Welles Joseph Cotton	1941	NR	19.98
29	30	10	IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
30	31	23	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
31	20	42	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
32	37	63	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
33	26	7	PENTHOUSE: FAST CARS/FANTASY WOMEN	Penthouse Video A*Vision Entertainment 50289-3	Various Artists	1991	NR	19.98
34	35	10	ROCKY & BULLWINKLE: VOL. VIII	Buena Vista Home Video 1245	Animated	1991	NR	12.99
35	36	3	PLAYBOY: SENSUAL PLEASURES OF ORIENTAL MASSAGE	Playboy Home Video Uni Dist. Corp. PBV0703	Various Artists	1991	NR	29.95
36	RE-ENTRY		ERIC CLAPTON: 24 NIGHTS	Warner Reprise Video 3-38193	Eric Clapton	1991	NR	24.98
37	38	29	PLAYBOY SEXY LINGERIE III	Playboy Home Video Uni Dist. Corp. 0602	Various Artists	1991	NR	19.99
38	NEW ▶		PAUL SIMON'S CONCERT IN THE PARK	Warner Reprise Video 3-38277	Paul Simon	1991	NR	29.98
39	RE-ENTRY		PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. 0601	Lisa Matthews	1991	NR	19.99
40	RE-ENTRY		STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

NEWSLINE

Academy's New Story Line Offers Fare For The Family

Shelburne, Vt.-based Academy Entertainment has created a new product line designed to address requests from video retailers to increase the representation of family-appeal video titles. Called the Academy Story Line, the series will debut with the April 23 release of "Shaking The Tree," a Castle Hill film currently in theatrical distribution. Other titles scheduled for release are "Rachel River," a PBS film that will hit the street May 7, and "Old Explorers," a straight-to-video release due May 21. All three carry a list price of \$89.95

Pacific Arts Rolls Out 'Tapeheads' Again

Pacific Arts Video will repromote "Tapeheads," "Timerider," and "Square Dance," three cult classics produced by the label's founder and chairman, Michael Nesmith of Monkees fame. "Tapeheads" will be tagged at \$19.95, while the other two will be priced at \$14.95; all three are scheduled for Feb. 26 street date. Concurrently with the PBS videos, Rhino Records will release "The Older Stuff: The Best Of Michael Nesmith (1970-1973)," a CD containing a selection of the artist's work from that period.

'Heidi' Comes To Video Via GoodTimes

GoodTimes Home Video will release the Johanna Spyri children's classic "Heidi" on video in early April at the sell-through price of \$19.95. GoodTimes will handle distribution to mass merchants, while Ingram Entertainment, which has an exclusive deal with the supplier, will deliver to video specialty stores. The label says it will offer co-op advertising and TV ad buys for the title. The Emmy Award-winning "Heidi" debuted on NBC-TV in 1968 and has aired only once since then.

Video Treasures Of The Deep And Wild

Video Treasures, the video label owned by the Handleman Co., has reached an agreement with Edutainment Resources Inc. to produce and release a four-volume video series tentatively titled "Sea World & Busch Gardens Video Encyclopedia Of Animals." The tapes, due in late spring for \$14.95 each, will feature mammals, reptiles, birds, and fish found in the renowned Sea World parks and Busch Gardens Tampa, a 300-acre zoo and family entertainment center in Florida.

Fox Lorber Displays Foreign Intrigues

"When Father Was Away On Business," the winner of the Palm D'Or for Best Film at the 1985 Cannes Film Festival, will arrive in video stores in the U.S. via Fox Lorber Video March 31. The Yugoslavian film was released theatrically in the U.S. by Cannon Films. Also on March 31, Fox Lorber is set to release Bruno Barreto's "The Story Of Fausta," a Brazilian film from the director of "Dona Flor And Her Two Husbands."

GE Brings Good Things To Action

Action Pay Per View, a purveyor of PPV programs to cable households, has reached an agreement with General Electric that will move the service to a new cable satellite that will allow it to reach more homes. According to Action president Rick Blume, the move will help the system double its subscriber base by year's end to 6 million households from its current level of 3 million.



We are EVERYTHING music video

for Record and Video Retailers: Hits, Classical, Opera, Jazz, Country, Gospel, Children, Spanish, Imports & Laserdiscs.

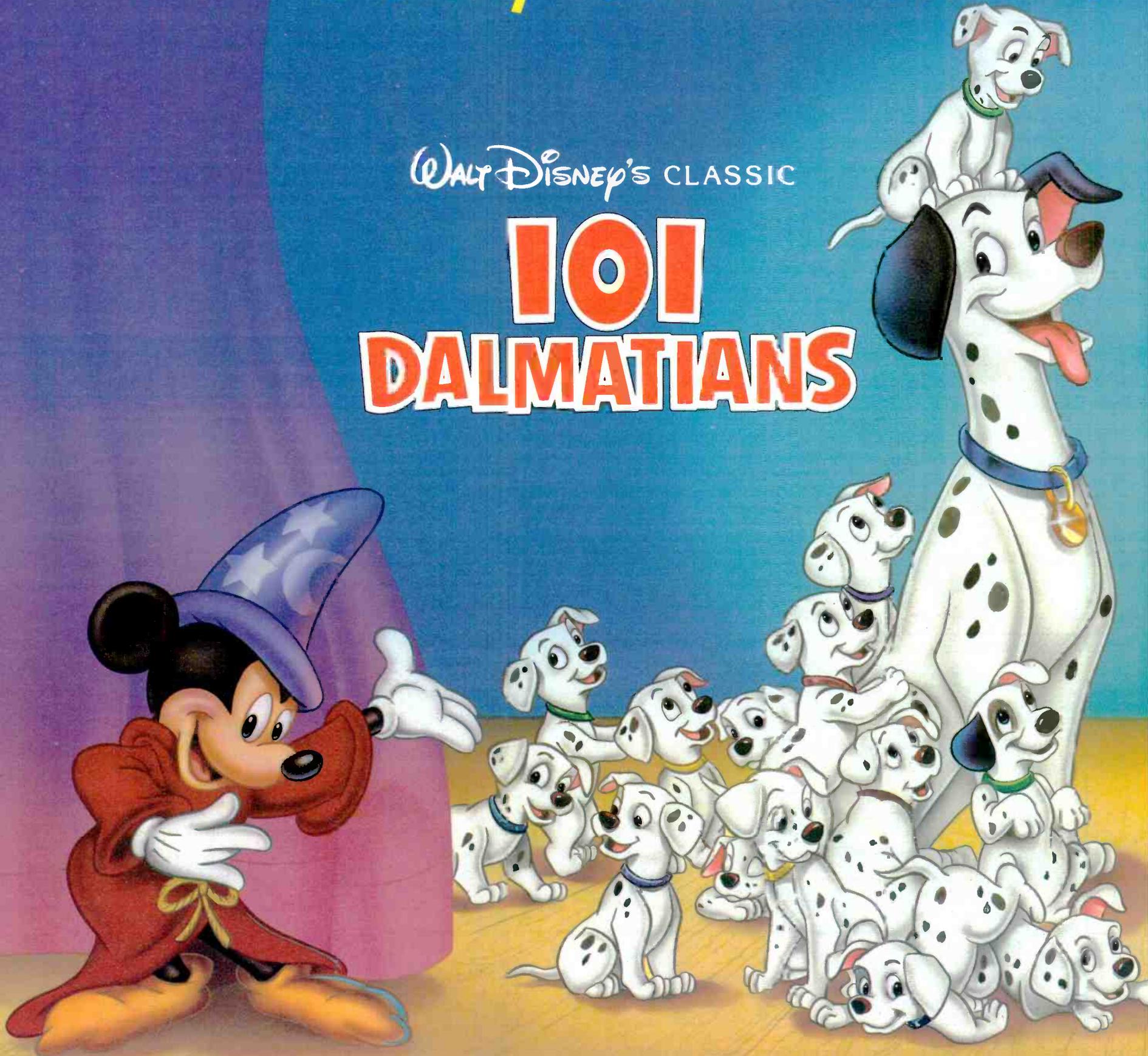
SALES & RENTALS EXPERTISE

12 BRANCHES NATIONALLY • 1-800-852-4542
9810 Bell Ranch Drive, Santa Fe Springs, CA 90670

On The Tail Of The Disney Presents The #1

WALT DISNEY'S CLASSIC

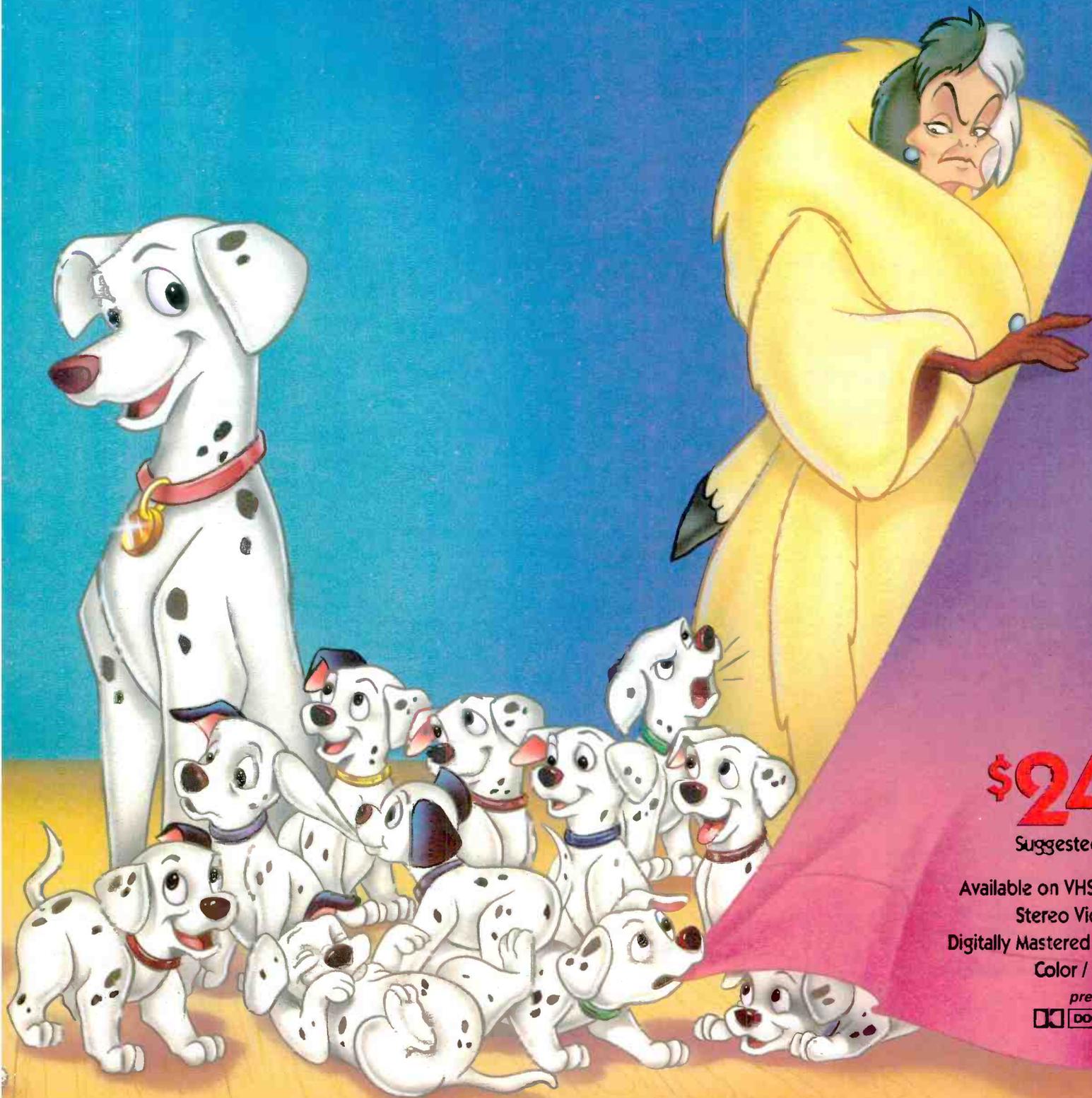
101 DALMATIANS



- ◆ Following our record-breaking success of *Fantasia* – *101 Dalmatians* will command Disney's largest purchasing base in history!
- ◆ \$145 Million* Theatrical Gross! 1991 release grossed over \$60 million – or 33% more than *The Jungle Book*!

* "Fantasia" claim based on estimated final retail sales versus shipments. "101 Dalmatians" box office total based on cumulative theatrical gross.

#1 Selling Video, Grossing Animated Film Ever!*



\$24.99!

Suggested Retail Price

Available on VHS & Beta Hi-Fi
Stereo Videocassette/
Digitally Mastered / 79 Minutes
Color / Stock #1263

presented in

 DOLBY SURROUND™



- ◆ \$3.00 consumer refund offer is part of \$25 Million Nabisco® tie-in!
Includes network TV, national print and nationwide publicity campaigns!

Prebook: March 10 **Will Call:** April 7 **NAAD:** April 10

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank CA 91521. © The Walt Disney Company.

WALT DISNEY
HOME VIDEO

Fine 'Fink' Piece; Winning 'Dogfight'; Noteworthy '90's'

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "Barton Fink" (1991), FoxVideo, prebooks 2/18.

No matter what you've been told, no matter how much you think you're prepared for it, this Cannes Festival award winner is guaranteed *not* to be whatever you expect. With innumerable off-the-wall plot twists, this is part F. Scott Fitzgerald, part Kafka, part Kubrick, and all a devious excursion into the surreal realms of development hell. John Turturro plays a serious writer who is seduced by the siren call of Hollywood, where things are definitely not what they seem. Soon, his life



by Michael Dare

goes down the drain (and so does the camera). Rent this with "The Shining," or anything else by Joel and Ethan Coen: "Blood Simple," "Raising Arizona," or "Miller's Crossing."

• "Dogfight" (1991), Warner Home Video, prebooks Thursday (6).

A bunch of off-duty marines who are about to be shipped to Vietnam play a cruel game in which they compete over who can pick up the ugliest girl and show her off on the dance floor. But this is Hollywood, so one of the Marines, River Phoenix, turns out to be sensitive, and he falls for his homely heroine, Lilli Taylor. As their relationship grows from macho to mature, so does the movie, thanks to the extraordinary delicacy of director Nancy Savoca ("True Love"). Phoenix and Taylor give performances of depth and perception, and the score of '60s folk music is used very effectively. A perfect double bill with "Only The Lonely."

• "The 90's" (1991), Subtle Communications, available now.

Forget Atlanta, Chicago is now the underground news capital of the U.S. Without a hint of slickness or pretension, these compilations of nonprofessional tapes give a view of the world that's humorous, thought-provoking, and genuinely unmatched by any other news organization. With six new tapes that cover everything from bungee-jumping and fire walking to getting older, malls, guns, and violence, "The 90's" is as close to a real people's network as we're ever likely to see. Rent it with something by CNN for the contrast.

• "Computer Visions" (1991), Pacific Arts, available now.

(Continued on next page)

ONLY THESE PRESTIGIOUS CUSTOM Licensed

RIGHTS OWNERS.... use a JVC licensed duplicator.... Anyone distributing, manufacturing, selling, or lending videocassettes bearing the VHS Logo Trademark **VHS**, or any cassettes with or without the VHS Logo Trademark **VHS** that are manufactured in accordance with JVC patent rights, without the authorization of JVC, is in violation of law and may be liable to JVC for such violations.

The Symbol of Quality!

VHS®

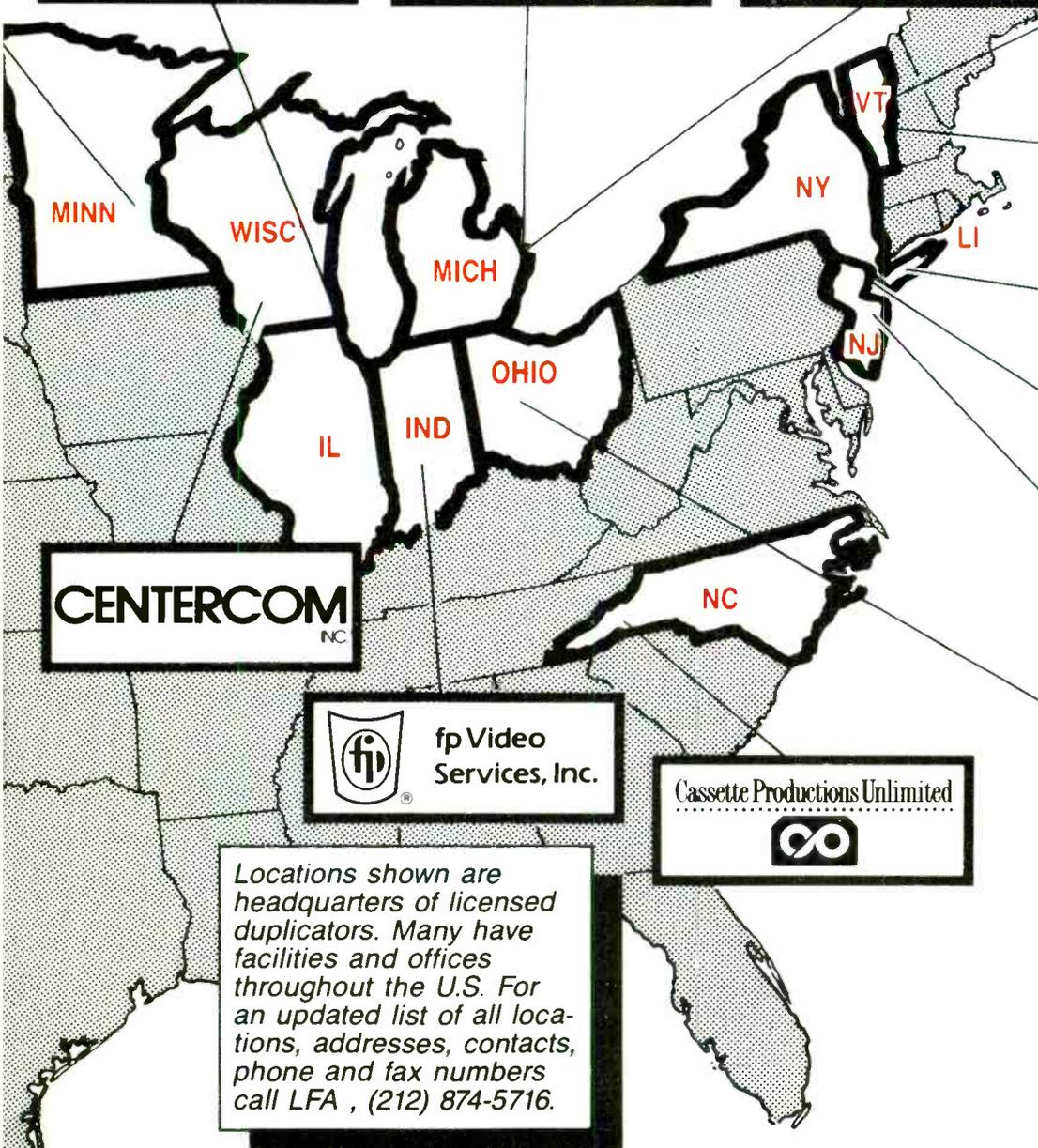
JVC IS THE OWNER OF THE VHS LOGO TRADEMARK

**CLIENTS OF
CUSTOM-LOADING DUPLICATORS
ARE LEGALLY PERMITTED TO
USE THE VHS LOGO TRADEMARK
ON THEIR PACKAGING.**

LOADING DUPLICATORS ARE

By JVC...

UNLICENSED CUSTOM-LOADING DUPLICATORS WHO REPRESENT THEY ARE LICENSED BY JVC ARE IN VIOLATION OF LAW.



Locations shown are headquarters of licensed duplicators. Many have facilities and offices throughout the U.S. For an updated list of all locations, addresses, contacts, phone and fax numbers call LFA, (212) 874-5716.

2ND FEATURES

(Continued from preceding page)

This latest compilation tape of computer animation contains enough state-of-the-art visuals to make anyone stare at the screen in disbelief. Most of it is sincerely indescribable. Listen to the narrator explain how it's done, or turn down the sound and pop some Pink Floyd on the CD for a cosmic optical feast. Rent it with "Terminator 2."

• "4 American Composers" (1985), Mystic Fire, available now.

This four-tape set contains fascinating documentaries of John Cage, Philip Glass, Meredith Monk, and Robert Ashley. They might not be as well known as Guns N' Roses, but they represent the current zenith of intellectual and experimental communication through music. Film maker Peter Greenaway ("The Cook, The Thief, His Wife, & Her Lover") is boundlessly inventive in his exploration of their different musical styles.

• "Close My Eyes" (1991), Academy Entertainment, prebooks Thursday (6).

It's a shame that one of the most passionate and sexy love stories of the year would have to be about incest. But if you get over the fact that you're watching a brother and sister get it on, you'll realize that it's a very well-made tale of a man (Alan Rickman) who suspects that his wife is cheating on him, though it would never occur to him with whom. The script is honest and tasteful, and the performances realistically provocative and obsessive. Rent it with "Mary Poppins."

• "Suburban Commando" (1991), New Line Home Video, prebooks Thursday (6).

A surprisingly charming children's film about an intergalactic superhero stranded on earth. Starring Christopher Lloyd and Shelly Duvall, the only real drawback is Hulk Hogan in the lead, who gives a performance that runs the emotional gamut from anger to animosity. It's sort of "Starman" on steroids, so rent them together.

• DOUBLE BILL OF THE WEEK: "Cthulhu Mansion" (1991), Republic Pictures Home Video, prebooks 2/12; and "Spirits" (1990), Vidmark, prebooks 2/11.

Sure, they both take place with a bunch of innocents in a haunted house and, sure, they both profess to contain ancient secrets of the undead, but what they've really got in common is a quality of sheer awfulness that makes them endlessly entertaining. Cthulhu was one of H.P. Lovecraft's most fanciful creations, one of the dwellers within, the embodiment of pure evil. Too bad that has nothing to do with "Cthulhu Mansion," which embodies pure evil in a totally different way. Lovecraft would gladly turn over in his grave. Another flick where bad acting prevails—and where common sense is nowhere to be seen—is "Spirits." Any film that features a naked killer nympho nun with a knife can't be all bad. Well, actually, it can be, but that doesn't mean it's not a joy to behold.

FOR INFORMATION IN THE U.S. AND CANADA

Contact: LFA (Larry Finley Associates)

Phone: (212) 874-5716 Fax: (212) 724-0522 / 595-6062

JVC®

VICTOR COMPANY OF JAPAN, LIMITED

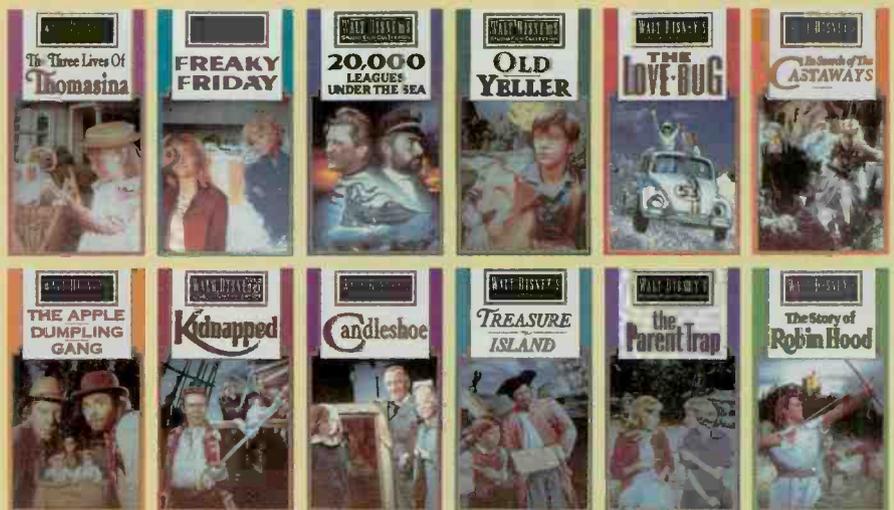
8-14, NIHONBASHI-HONCHO 4-CHOME, CHUO-KU, TOKYO 103, JAPAN



Introducing The Long-Awaited Video Collection Consumers Have Demanded!

Now Available For The First Time Ever At \$19.99!*

- 12 timeless films unlike any others – all highly requested among 20 million loyal Disney video owners! **
- Nearly \$1 billion in total box office revenues! †
- All newly restored original theatrical versions!
- Enormous advertising support for Disney's greatest collection ever!



36-UNIT
PREPACK
DISPLAY!
(STOCK #1291)

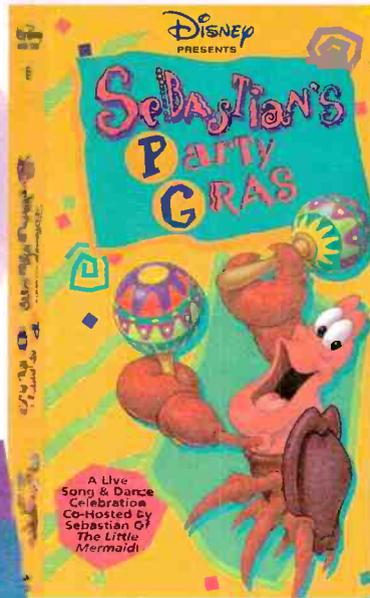
*Suggested retail price. **Independent research study.

†Combined box office gross for all 12 titles based on 1990 average ticket price of \$4.75. (Source: MPAA)

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. © The Walt Disney Company.

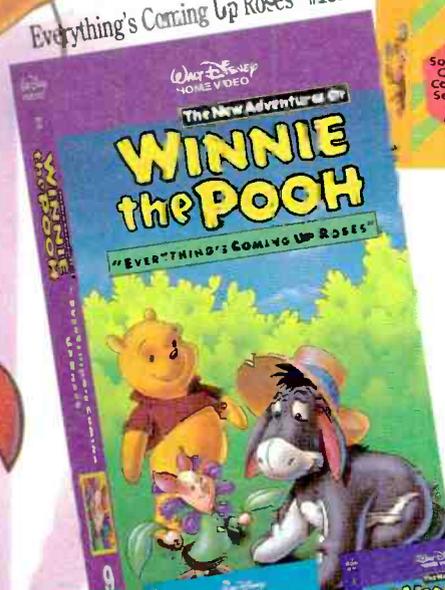
GIVE YOUR DISNEY SECTION MORE CHARACTER!

ALL NEW
VIDEOS JUST
\$12.99!*



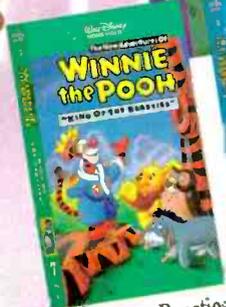
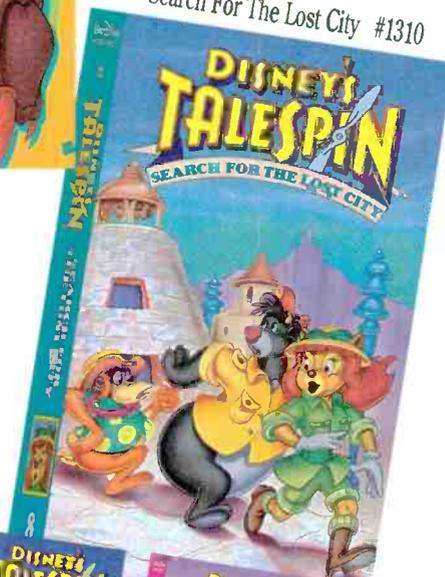
◀ **Sebastian's Party Gras**—Profit from the success of *The Little Mermaid* and *Sebastian's Caribbean Jamboree*, his video debut which pre-booked over 300,000 units!

Everything's Coming Up Roses #1322



Sebastian's Party Gras #1312

Search For The Lost City #1310



King Of The Beasities #1320



The Sky's The Limit #1321



Pooh To The Rescue #1323



Treasure Trap #1307



Imagine That! #1308



Wise Up! #1309

▲ **The New Adventures Of Winnie The Pooh**—4 NEW videos! One of Disney's most popular lines with over 5 million units sold to date!

▲ **Disney's Tale Spin**—Kids will love these 4 NEW adventure videos destined to join volumes 1-4 on Billboard's Kid Vid charts.

Disney's year-round support continues with Network and Spot TV in February and March—plus Co-op!**

Prebook: February 4, 1992

Will Call: February 25, 1992

N.A.A.D.: February 28, 1992

* Suggested Retail Price. **Media schedule subject to change. Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. ©The Walt Disney Company. HV6422

WALT DISNEY HOME VIDEO

It's Back To The Books For Vid Campaign As VSDA Endorses Study

BY JIM McCULLAUGH
and EARL PAIGE

SCOTTSDALE, Ariz.—The Video Software Dealers Assn. Home Video Awareness Campaign is on a research-phase detour but plans still call for a generic ad campaign strategy to move forward.

So said Dave Ballstadt, current president of VSDA, in formal opening remarks before the trade group's annual regional chapter leadership conference Jan. 23-26 at the Wyndham Paradise Valley Resort here.

Other important and unresolved topics on VSDA's agenda, he added, are pay-per-view and defectives.

Ballstadt conceded that the awareness campaign is a "subject that has a tendency to raise my temper a lit-

tle," a reference to his Nov. 14 press conference in which he blasted suppliers for stalling efforts to move the campaign forward (Billboard, Nov. 30).

"Currently, [the campaign] is back

VSDA REPORT

in a research phase," Ballstadt said here. "Before we begin with any generic advertising, we are going to study consumers' perception of the video retail experience."

This latest phase of the program, scheduled to begin immediately, according to Ballstadt, will be conducted by Meritz Research with the cost of the research to be shared equally by several parties, including VSDA

and "all of the studios, with several independents also chipping in."

According to Ballstadt, Meritz will conduct the research in two phases. In the first phase, focus groups of individual home video customers will be organized to discuss both the experience and perception of renting videos. Phase two, slated to begin after the focus groups are concluded in three weeks, will consist of 800 telephone interviews designed to gather quantitative data.

"The gist of the research is this," said Ballstadt. "In the broadest sense, every video rental that occurred happened because someone, somewhere had some leisure time on his hands and decided that a video rental is the best way to use that time. The research will try to deter-

mine what factors compel that person with the free time on his hands to decide to rent a video.

"The positive thing is, we should be able to take the results of this research and apply it to our own busi-

'We should be able to take the results and apply it to our business'

ness, regardless of its ultimate impact on the HVAC program."

Ballstadt said he hopes that the research will be concluded by the first week of April, at which time an HVAC subcommittee will meet to develop a future plan, as well as release data to the members.

"So the best I can say about HVAC at this point," he said, "is that we are still hopeful. It is unfortunate that the studios need further proof that a generic advertising campaign is needed. On the other hand, it is a good sign that all of them will contribute to the research. We can only hope that the research leads them to conclude what most of us in this room have been saying for about two years now. We need the campaign."

With respect to pay-per-view, Ballstadt said the industry is "stuck on 30 days," referring to the 30-day window home video generally has before a movie appears on PPV.

But "many of us would like to see longer windows—45 or 60 days at least. The studios say that longer windows aren't necessary because PPV buy rates are 1%, which means that only 1% of the viewers in an addressable universe of PPV households buys the movie during a one month period.

"We are not convinced this is true," he said. "First of all, we are not convinced that even with the low level of current PPV buy rates, video rentals aren't diminished. We also aren't convinced that sell-through is not affected, as a result of people who tape off PPV. Finally, we are not convinced that when [the studios] say the buy rate is only 1%, that there isn't another 5% who are watching the movie for free because of an illegal black box."

Ballstadt says VSDA is currently entertaining research bids to develop the trade group's own information on the subject. He reminded attendees that video dealers were instrumental several years ago in changing day-and-date home video and PPV policies and that they could exercise their clout once again.

The VSDA president also added that defectives, or nonplayable cassettes, are still one of the industry's "more glaring problems. There is nearly unanimous agreement among retailers that it is an irritating problem, and that something must be done."

Ballstadt stated unambiguously that "our position has been consistent and unwavering. We're asking for 120 days, no-fault guarantee."

At the recent manufacturers' advisory committee meeting last month, according to Ballstadt, suppliers told VSDA that while all policies are not exactly 120 days, no-fault guarantee, "their program will essentially take care of what we're asking for."

"However," he said, "even though almost every manufacturer has a separate policy, it appears that the distributors each have a blanket policy that doesn't allow for the differences between the manufacturer policies, except for the Prism and Orion programs.

"In other words, even though major studio A and major studio B and major studio C each have a different defective policy, and even though they are telling us privately that those policies are sufficient to take care of our needs, when we return our nonplayable cassettes to the distributor, he tells us that there is only one policy, and he applies that policy across-the-board, regardless of whether the cassette you are returning was manufactured by studio A or B or C."

Thus, said Ballstadt, "the problem is that you have one set of policies over here, another set of policies over here, and the retailer is stuck in the middle with no place to go."

Currently, added Ballstadt, VSDA is compiling all the defectives policies to see exactly where the problems lie and what solutions might be viable.

CONVENTION CAPSULES

Following is a roundup of events at the Video Software Dealers Assn. Regional Leaders Conference, Jan. 23-26 at the Scottsdale, Ariz., Wyndham Hotel & Resort.

PIRACY PROBLEM: Piracy, particularly of the home-taping variety, emerged as a surprisingly pervasive complaint as retailers huddled with suppliers in all-day round-table sessions during the fifth annual Video Software Dealers Assn. Regional Leaders conference. Tom Keenan, board member and Oregon retailer, said two studios in attendance claimed to dealers that anti-copying technology "simply doesn't work." Don Rosenberg, executive VP of VSDA, also blasted the practice of offering movies in hotels ahead of the home video window. "What's so important about traveling people that they need the latest releases? Why not just mail masters to the piracy labs?" he asked sarcastically, contending that excellent-quality copies can be made in hotel rooms, offering pirates "40-60 days' head start" in preparing packaging.

CONSENSUS CONFERENCE: A new rapport between retailers and suppliers was particularly apparent to VSDA executive VP Don Rosenberg, who contrasted the resistance to the limited-play cassette six months ago with a willingness to "look at it again" now. Mitch Lowe, head of San Francisco-based Video Droid and regional chapter committee chairman, offered highlights from the closed-door, retailer-manufacturer round-tables at a closing-day press conference, noting, "We understand [suppliers'] situation more now—what it takes to make a movie, their wanting to make P-O-P more cost-effective."

LEAVING LAS VEGAS: The possibility of finding a new location for the annual VSDA clambake loomed large as Rosenberg acknowledged at a press conference that other sites "are being looked at." VSDA's agreement with the Las Vegas Convention Center extends only to the upcoming confab July 26-29. Meanwhile, only two expos are firmly set: Orlando, Fla., March 8-9, and Vancouver, April 5-6. VSDA hopes future events will better "fit the regions" and involve chapters more, said Lowe.

ONE FOR ALL: VSDA was challenged by panelist Bruce Apar, editor-in-chief of Video Business, during a trade-press panel, for not inviting Blockbuster to Scottsdale when "they represent 15%" of the business. Linda Lauer, executive director of VSDA, however, shot back that the trade group does not exclude any firm handling video and that VSDA represents all video retailers. If Blockbuster had attended, she said, it would have been welcome.

MEET THE PRESS: Feedback was positive from VSDA's first-ever panel at a Regional Leaders Conference to explore the role of the trade media in the home video industry. Among panelists were Apar, Jim McCullaugh of Billboard, Lisa Lilienthal of Video Week, Cindy Spielvogel of Video Insider, and Frank Molstad of Video Store. Among topics explored were the perception

that VSDA is identified primarily with mom-and-pop operations and not the bigger players and mass merchandisers; how editorial decisions are made for stories; balancing both sides of issues; pressure from supplier advertisers; and the ethics of handling sensitive stories and off-the-record comments. A number of attendees said the new insight brought about a stronger kinship with the trade press afterward.

POETIC LICENSE: A standing feature at the leaders conference is the poetry of Kelly Grover, now president of the Houston chapter and a key executive with Audio/Video Plus, Lou Berg's operation. In his "Ode To The Fifth Leadership Conference," presented before the "Chappie" awards during a gala dinner Jan. 25, Kelly drew roars of laughter with a line about longtime and colorful VSDA board member Allan Caplan, whose status as a retailer changed following the sale of his Applause Video to Blockbuster and a brief tenure there. "I guess Allan can give us a question or two, is he in the same business as me and you?" rhymed Grover.

STANDING ROOM ONLY: Grover also made light of VSDA's awards, especially one to "all the distributors," which created a crowded stage scene as recipients accepted their plaques. "Here's to the Chappies, where did we ever get that name, give one to each distributor so no one gets vain," he said. All major wholesalers were on hand except Ingram Entertainment, although John Taylor, president, was listed as registered.

ENVELOPE PLEASE: VSDA typically kides itself at each regional leaders conference about the chapter awards, renamed "Chappies," and apt to be changed once again. Insiders also kidded about two ties in the voting. Buena Vista Home Video and Paramount Home Video tied as the best supporter of chapters among major suppliers, while LIVE Home Video locked with Media Home Entertainment as best indie supporter. Another wag chided VSDA for its award "for the best defectives," actually a merit recognition to Orion Home Video for handling with dispatch the defectives problem on megatitle "Dances With Wolves." Top-chapter-growth awards went to the Washington, Wisconsin, and Montana chapters.

APPLAUSE PLEASE: Special recognition also went to Donna Ward, director of meetings and conventions, during the awards banquet. Also applauded was Stephanie Wenkel, regional chapter coordinator. Thirty new chapter presidents attended, representing the kind of rotation VSDA encourages.

HAVE FUN OR SELL OUT: Dave Ballstadt, this year's VSDA chief, may have unleashed a monster in urging attendees opening night to "have fun in this business or get out." At the awards dinner table, members on one side were actively doing the "wave" with hands raised high. Other tables had revelers balancing spoons on their noses.

STORE MONITOR

(Continued from page 46)

fortunately, the labs we are focusing on find piracy so lucrative that we do see a lot of them again," says Gardner. According to Jack Valenti, MPAA president, the concentration on pirate labs in 1991 helped shut down 32 such operations, compared with just 13 a year prior.

STUNTMAN STUNTS: Video Supershop in the Los Angeles area is into promotions so heavily that staffer Daniel Hobbit wonders about doing consulting. "So many store operators have called asking us how we pull off these ideas." The latest, built around the title "Mobsters," will have stuntman Mike Johnson doing a 150-foot

jump from a hook-and-ladder wagon apparatus. In an earlier promotion for "Backdraft," Johnson did a "full body burn, flames shooting up from all over him, something he earns \$6,000 a minute for during a movie," boasts Hobbit.

For "Mobsters," the San Fernando Valley store will tie in with Val's Antique Movie Cars, a dealership that will display 15 vintage automobiles.

In keeping with the mob idea, moneybags will be seen in all the neighboring stores full of coupons for drawings. Hobbit says one way of keeping area merchants from complaining about congestion and the hubbub of all his antics is to "bring in as many area shops as possible into cross-promotions."

Andretti Joins The Vid Race With Pacific Media Promos

NEW YORK—Pacific Media Ventures, the children's video label partly funded by the Home Shopping Network, has signed race car champion Michael Andretti to be the spokesman for its Heroes On Hot Wheels line of tapes.

According to Laurette Healey, president, the Los Angeles-based label shipped a combined 300,000 units of its first six titles between Oct. 15 and Dec. 5.

Pacific Media will introduce two more titles in the series at the Video Software Dealers Assn. con-

'It's our job to make it as easy as possible for the buyer'

vention in July, and probably one more for Christmas. Through a deal with toy maker Mattel, each \$12.98 cassette comes packaged with a Hot Wheels car created exclusively for the label (Billboard, July 27).

Healey says that during the fourth quarter of 1991 the line was picked up by mass merchants, toy stores, video outlets, supermarkets, and chain drug stores.

"We're looking for that same kind of saturation in 1992, but with a larger promotional campaign," she says.

The centerpiece of that campaign will be a series of personal appearances by Andretti in the 20 to 30 cities he visits during the year as part of the racing circuit.

Pacific Media will coordinate a promotional campaign with retailers in each of those markets that

will give kids a chance to be named a "neighborhood hero." Andretti will award the designee with a hero plaque, according to Healey.

Healey says she pursued Andretti as a spokesman because he exemplifies "many of the same qualities as Michael Valiant," the main character and hero in the animated programs.

In a second part of the promotional campaign, each cassette will be packaged with an entry blank for a contest, with the winner receiving tickets to Monterey, Calif., and a pit pass during the Monterey Grand Prix.

Healey says the first six volumes have been selling fairly evenly across the series. "I was surprised," she says. "I thought there would be more of a skew, with some titles being more popular than others."

She says she has not yet collected enough feedback from retailers to gauge how the label's various distribution channels performed relative to each other over Christmas. "I'm still getting tracking data back," she says. "Then we'll understand the product better."

Pacific Media will also introduce a new, 60-piece display unit for the series, although the tapes will also be made available loose and with J-hooks for display on pegs. The 60-piece unit will hold the six tapes already released, plus the two new ones.

Pacific Media had been making a 48-piece display available to retailers. According to Healey, the label sold more product in displays than loose, but adds, "It's our job to make it as easy as possible for the buyer, not the other way around." PAUL SWEETING

JFK TITLES GETTING NEW PUSH IN WAKE OF FILM'S SUCCESS

(Continued from page 45)

the 755-page volume at \$24.95.

Reader's Digest is also reviving a Kennedy title in its catalog, called "John Fitzgerald Kennedy: A Celebration Of His Life And Times." A company spokesperson says, "We plan to put it in our next catalog."

The demand for JFK material on video is not limited to documentaries. Starmaker Entertainment currently owns video rights to "Kennedy," a 1983, four-and-a-half-hour TV miniseries starring Martin Sheen. Until the rights revert to Prism Entertainment this spring, Starmaker is taking advantage of JFK hoopla.

"The bottom line is, when you have a movie with all this publicity surrounding it, it reawakens interest in the subject," says Starmaker VP of marketing Fred Endemann. "We felt that people should be aware that it's available. We think there could be some additional life to it as a result of this thing."

Another company calling attention to a Kennedy title is VIEW Video, which is featuring "JFK: The Day The Nation Cried"—an award-winning biography of the late president—on the cover of a 250,000-piece mailer. VIEW president Bob Karcy says the company's efforts have paid off: "We've sold more copies of 'JFK' in the last 60 days than in the past year and a half," he reports.

Karcy adds that some retailers, including Trans World and Blockbuster outlets, have responded by stocking the title in countertop displays and special JFK sections.

Other retailers are taking note as well. Peter Balner, president of Union, N.J.-based Palmer Video, says, "We're placing all our JFK videos in a prominent position in the store. Most of the stores have six or seven tapes available on JFK."

He adds that JFK-related videos amount to a special product category, albeit a temporary one. He figures the interest will last at least until the video release of the Stone epic.

Irv Slifkin, marketing coordinator at Movies Unlimited, says many of the Kennedy-related titles have seen an upsurge in sales and rentals. The company, in addition to operating five retail outlets in the Philadelphia area, issues an annual catalog of some 25,000 titles that contains a section called "The Kennedys."

Slifkin reports increased rental action on Rhino's "Best Evidence" and a surge in sales of Kultur Video's "Reasonable Doubt: The Single Bullet Theory." MGM/UA Home Video's "Four Days In November," and Warner Home Video's "Executive Action," a drama on the JFK plot starring Burt Lancaster.

Kultur has lowered the suggested retail price of "Reasonable Doubt" from \$29.95 to \$19.95, repackaged it, and will rerelease it Feb. 14, according to president Dennis Hedlund.

"Our analysis of what happened with the JFK shooting had a lot of similarities to what the 'JFK' film has come up with," says Hedlund. "We had an awful lot of interest in our version of what happened."

Hedlund adds that current orders for "Reasonable Doubt" have almost matched the original sales figure of the title when it was released

in October 1990.

VidAmerica's investigative piece on the JFK murder is also gaining attention now. The company says the controversy fueled by Stone's work has "renewed and intensified interest in the events surrounding the assassination of President John F. Kennedy, increasing demands for videos on the subject."

One label, 3-G Home Video, is promoting a title called "Who Didn't Kill JFK." Michael Cottsegen, 3-G Home Video's CEO, says, "In light of Oliver Stone's new controversial film on JFK and the scope of renewed interest in disputed facts and circumstances, 'Who Didn't Kill JFK' offers an excellent opportunity

to provide video consumers with the most current information on Kennedy's life and the events that led to his assassination."

PBS Home Video has just issued a two-volume video biography of President Johnson. A release announcing the series says, "The blockbuster popularity of the movie 'JFK' means added sales visibility."

All this publicity bodes well for the eventual video release of Stone's "JFK" by Warner Home Video. Although a street date has not been set, industry insiders expect it in the fall, possibly with extra footage not contained in the theatrical version.

Billboard®

FOR WEEK ENDING FEBRUARY 8, 1992

Top Kid Video™					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Year of Release	Suggested List Price
			Copyright Owner, Manufacturer, Catalog Number		
★ ★ NO. 1 ★ ★					
1	1	11	FANTASIA Walt Disney Home Video 1132	1940	24.99
2	3	39	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
3	2	19	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
4	4	180	ROBIN HOOD♦ Walt Disney Home Video 228	1973	29.95
5	5	71	PETER PAN Walt Disney Home Video 960	1953	24.99
6	6	191	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
7	10	89	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
8	11	176	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
9	9	9	ROCKY & BULLWINKLE: VOL. VII Buena Vista Home Video 1244	1991	12.99
10	13	332	DUMBO♦ Walt Disney Home Video 24	1941	24.99
11	8	9	ROCKY & BULLWINKLE: VOL. VIII Buena Vista Home Video 1245	1991	12.99
12	7	13	THE SIMPSONS CHRISTMAS SPECIAL FoxVideo 1915	1989	9.98
13	15	17	SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217	1991	19.99
14	16	3	SEBASTIAN'S CARIBBEAN JAMBOREE Walt Disney Home Video 1255	1991	12.99
15	24	121	BAMBI Walt Disney Home Video 942	1942	26.99
16	21	113	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
17	14	73	ALL DOGS GO TO HEAVEN ♦ MGM/UA Home Video M301868	1989	24.98
18	22	277	ALICE IN WONDERLAND♦ Walt Disney Home Video 36	1951	24.99
19	20	27	THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988	19.99
20	18	176	THE SWORD IN THE STONE♦ Walt Disney Home Video 229	1963	24.99
21	NEW ▶		BUGS VS. DAFFY: BATTLE OF THE MUSIC VIDEO STARS Warner Bros. Inc./Warner Home Video 12367	1988	12.95
22	12	32	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	14.95
23	NEW ▶		BUGS BUNNY'S CUPID CAPERS Warner Bros. Inc./Warner Home Video 11945	1979	12.95
24	NEW ▶		BUGS BUNNY: ALL AMERICAN HERO Warner Bros. Inc./Warner Home Video 11959	1981	12.95
25	NEW ▶		BUGS BUNNY'S WILD WORLD OF SPORTS Warner Bros. Inc./Warner Home Video 12366	1989	12.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Hand That Rocks the Cradle (Buena Vista)	8,007,691	1,722 4,605	2	32,082,708
2	Fried Green Tomatoes (Universal)	5,235,940	673 7,780	4	7,781,959
3	Father of the Bride (Buena Vista)	3,778,307	1,712 2,207	5	63,839,097
4	Grand Canyon (20th Century Fox)	3,668,638	1,044 3,514	4	15,682,564
5	Hook (TriStar)	6,854,100	2,037 1,730	6	103,185,526
6	JFK (Warner Bros.)	3,514,815	1,370 2,566	5	50,248,971
7	The Prince of Tides (Columbia)	3,442,789	1,545 2,228	4	52,396,029
8	Beauty and the Beast (Buena Vista)	3,255,271	1,761 1,849	10	99,234,492
9	Freejack (Warner Bros.)	2,831,753	1,560 1,815	1	10,646,674
10	Juice (Universal)	2,706,504	1,100 2,460	1	11,794,533

THE (SPOKEN) WORD ON INGRAM'S EXPANSION

(Continued from page 45)

month or more after the cassette. That way you have three distinct peaks with the same title."

VP of entertainment Bob Webb adds that CDs and audiocassettes, as well as most music video titles, generally carry lower list prices than other sell-through video product, making it easier for retailers to deal with. "It helps them understand what selling product is all about, and hopefully gets them into sell-through video," Webb says.

As part of its music program, Ingram offers its accounts extended dating and 100% returns allowances on music product if they purchase certain packages of titles.

Of those Ingram accounts that are carrying music product, the typical location is stocking about 200 titles in the CD configuration and about 400 in cassette, according to Webb. Unlike mainstream music retailers, which have seen CDs pull even with, or even pass, audiocassettes in unit volume, Capp says Ingram's accounts are still selling more cassettes than CDs.

SPOKEN-WORD AUDIO

According to Capp, 14% of video retailers nationally now carry spoken-word audio, and Ingram sees

the category as offering strong growth potential. "We're pursuing the hell out of it," he says. "It's very strong in heavy commute areas."

As the nation's largest book wholesaler, Ingram Entertainment's sister company, Ingram Books, has been selling spoken-word audio to bookstores for years. But Capp notes that the average dealer cost per unit on spoken-word audio is much lower than on video product, making it an attractive supplement to a video store's existing rental business.

Under the record-rental law passed by Congress in 1989, the legality of renting spoken-word audiocassettes is somewhat fuzzy, but Capp notes that "most publishers are willing to look the other way."

He notes that the majority of spoken-word audio Ingram sells ends up as rental product. He estimates the business is 85% rental in video specialty stores, although it is nearly 100% sell-through in bookstores.

In another area where rentals have sometimes provoked controversy, laser, Capp estimates that about two-thirds of Ingram's laser accounts are buying for sell-through and about one-third for

rental. "Image encourages us to get them into the business to sell rather than rent," he says.

Ingram officials deny that the moves into new product lines represent a vote of no-confidence in the future of the video rental business. "Absolutely not," Capp says. "Our video business is continuing to grow, as is our market share. We will continue to use the formula we've been successful with over the years."

COMMITTED TO THE CAUSE

Capp points to Ingram's turnkey sell-through program developed for the recent fourth quarter as evidence of the company's continuing commitment to the video business, and to its core of video specialty accounts.

The heart of the Take Hollywood Home For Christmas program was a 48-piece display unit featuring titles selected by Ingram that went out in October. Retailers received

follow-up shipments of 48 pieces in November and December.

All told, the program featured just fewer than 150 pieces of product representing 70-odd titles. All product was guaranteed, so unsold merchandise could be returned to Ingram.

"We won't know for certain until mid-February, when all the returns are in, but it looks like we had about 80% sell-through on the program," says sales VP Fran Salamon, who developed the program.

While the title selection in the display included such hits as "Fantasia," "The Terminator," "Look Who's Talking," "Top Gun," and "Callanetics," the bulk of the program consisted of product Salamon refers to as "sell-through evergreens."

"What we did was talk to retailers who have been in sell-through for a long time, to find out what sells every day," Salamon says.

"We wanted to prove to the others that they can sell product, and that they don't have to discount."

"I think the program would have worked even without 'Terminator' and 'Fantasia,'" she continues. "We put the top product in there really to get people to walk over to the display. We were really looking to sell the evergreen product. We're looking to put retailers into sell-through year round."

Salamon says that, depending on returns from Christmas, Ingram may repeat the program in April incorporating cross-merchandising opportunities with music and other alternative product categories.

A wish list of musicals for home video release ... see page 14

Billboard.

FOR WEEK ENDING FEBRUARY 8, 1992

Top Special Interest Video Sales™

THIS WEEK				Compiled from a national sample of retail store sales reports.				Suggested List Price	THIS WEEK				Compiled from a national sample of retail store sales reports.				Suggested List Price
2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number										
RECREATIONAL SPORTS™								HEALTH AND FITNESS™									
★ ★ NO. 1 ★ ★								★ ★ NO. 1 ★ ★									
1	1	13	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	1	1	5	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98								
2	3	12	AMAZING BIFF BAM BOOM ANYTHING GOES SPORTS BLOOPERS ESPN Home Video 850061	9.95	2	2	11	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97								
3	2	13	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	3	4	265	CALLANETICS ◊ MCA/Universal Home Video 80429	24.95								
4	11	36	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95	4	3	75	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊ Warner Home Video 616	19.98								
5	6	49	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	5	5	157	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98								
6	4	3	ATLANTA BRAVES: MIRACLE SEASON Turner Home Entertainment 3068	19.98	6	11	138	KATHY SMITH'S STARTING OUT ◊ FoxVideo (Media) FH1027	19.98								
7	9	15	NFL 25 YEARS SILVER COLLECTION FoxVideo M102824	19.98	7	12	41	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95								
8	RE-ENTRY		LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS FoxVideo (CBS/Fox) 3272	19.98	8	8	17	QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062	14.95								
9	RE-ENTRY		NFL CRUNCH COURSE FoxVideo	19.95	9	7	67	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98								
10	8	6	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	10	6	13	QUICK CALLANETICS-HIPS AND BEHIND MCA/Universal Home Video 81063	14.95								
11	7	118	MICHAEL JORDAN: COME FLY WITH ME ◊ FoxVideo (CBS/Fox) 2173	19.98	11	14	160	KATHY SMITH'S FAT-BURNING WORKOUT ◊ FoxVideo (Media) FH1059	19.98								
12	14	3	WWF: 5TH ANNUAL SURVIVOR SERIES Coliseum Video WF098	59.95	12	9	119	BEGINNING CALLANETICS ◊ MCA/Universal Home Video 80892	24.95								
13	NEW▶		ESPN FANTASTIC FOOTBALL PLAYS ESPN Home Video 50436	9.95	13	10	8	QUICK CALLANETICS-LEGS MCA/Universal Home Video 81061	14.95								
14	5	105	BASEBALL FUNNIES Simitar Ent. Inc.	14.95	14	16	16	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99								
15	19	252	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ◊ VidAmerica VA 39	19.98	15	15	127	SUPER CALLANETICS ◊ MCA/Universal Home Video 80809	24.95								
16	18	5	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98	16	20	239	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◊ Warner Home Video 070	29.98								
17	10	33	JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020	19.95	17	NEW▶		BUNS OF STEEL 3: BUNS AND MORE The Maier Group 131	9.95								
18	RE-ENTRY		GOLF MY WAY WITH JACK NICKLAUS Worldvision Home Video 2001	84.95	18	19	187	JANE FONDA'S EASY GOING WORKOUT ◊ Warner Home Video 058	29.98								
19	RE-ENTRY		MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	19.98	19	13	15	KATHY SMITH'S INSTANT WORKOUT FoxVideo M032835	19.98								
20	RE-ENTRY		NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0024	14.99	20	RE-ENTRY		KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◊ FoxVideo (Media)	19.98								

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

Rentrak Posts Robust 3rd Qtr. PPT Distrib's Revs, Earnings Up

BY PAUL VERNA

NEW YORK—Rentrak Corp., the Portland, Ore.-based pay-per-transaction video distributor, has bounced back from two consecutive down quarters with record revenues and earnings in its third fiscal quarter, ended Dec. 31, 1991.

The company's revenues for the period rose an impressive 67% to \$14.5 million from \$8.7 million in the prior-year quarter. Earnings increased to \$551,424, up 45% over the \$380,562 figure for the same period the previous year.

In the first three quarters of its current fiscal year, Rentrak posted revenues of \$34.9 million, up 47% over the the prior-year period. Despite that increase, Rentrak posted a year-to-date net loss of \$552,883, compared with earnings of \$714,996 for the same period in 1990.

Rentrak's Japanese joint venture—of which it owns a third—suffered a loss of \$353,911 despite registering record revenues of \$6 million. A Rentrak release attributes the loss to guarantees it made to studios that their titles would meet certain rental criteria.

The same types of guarantees crippled the company's U.S. business in the previous quarter (Billboard, Nov. 9). Consequently, Rentrak discontinued the practice of making title-by-title assurances to studios in the U.S.

However, according to Rentrak senior VP F. Kim Cox, Rentrak Ja-

pan is not in a position to abandon the practice. "They feel that, given this point in their growth, they can't discontinue the strategy of making these aggressive guarantees," he says.

Cox adds that an adjustment in Rentrak's accounting method will mean that, beginning with the next fiscal quarter, any losses incurred by the Japanese joint venture will not be reflected on Rentrak's balance sheet.

In a statement announcing the quarterly results, Rentrak chairman and president Ron Berger says, "Rentrak's revenue growth was fueled by two factors: more product distributed to our 2,080 retail customers and stronger-than-expected Christmas and New Year's holiday rental business."

Berger adds that a decline in box-office business in 1991 could inhibit the video rental business in early 1992. "The titles that are scheduled for release to video in the first calendar quarter of 1992 did not do as well in theaters as the titles released to video in the same quarter" the year before, he explains. "That could translate to lower rentals at the retail level also."

Rentrak has silenced skeptics over the past year by signing on several high-profile video chains and linking up with six point-of-sale systems suppliers in a deal designed to expand the PPT supplier's potential store base from 9,900 units to more than 16,000.



Unsung Heroes Awards. Six of rock's most successful producers, responsible collectively for producing albums that sold an estimated 300 million units in total, were honored at the Hard Rock Cafe in Los Angeles. The producers were the first recipients of the Hard Rock Unsung Heroes Awards. Pictured, from left, are Michael Wagener (Skid Row, Metallica, Alice Cooper); Roy Thomas Baker (the Cars, Queen); Shel Talmy (the Who, the Kinks); Andy Johns (Van Halen, Ozzy Osbourne); Tom Werman (Ted Nugent, Motley Crue, Cheap Trick); and Keith Olsen (Osbourne, Whitesnake, Fleetwood Mac).

Chop Em Out Readies DCC Prep Services

BY SUSAN NUNZIATA

NEW YORK—Chop Em Out, a CD mastering and editing facility in London, will be one of the first independent facilities in Europe to offer mastering and preparation services for digital compact cassette when it comes on-line in March with a dedicated mastering room.

The facility is running a training program in conjunction with DCC developer Philips, Eindhoven, the Netherlands, to familiarize its engineers with DCC mastering.

More complex than CD mastering, DCC mastering requires a fully PQ'd CD master that is converted to Philips' Precision Adaptive Sub-band Coding data compression system and transferred to a DCC cassette. The cassette serves as the program's master tape for duplication, according to Avi Landenberg, director and CEO of Chop Em Out.

DCC's yellowbook specifications also call for use of an Interactive Text Transmission System in the subcode that includes data and graphics. At the minimum, this subcode information will include disc title, artist name, catalog number, and basic track information that will be displayed on the front panels of consumer DCC decks.

"The complicated part is applying the text," says Landenberg. "The yellowbook standard says [the text] has to have artist, title, and catalog number, but you can go absolutely wild with this stuff. You can keep it in sync with the music and have karaoke-style lyrics coming up."

In addition to being played back on the on-line display of the DCC deck, the ITTS information can also potentially be played back through a TV set.

Landenberg is positioning Chop Em Out to offer creative design services for development of DCC subcode programs as well as audio mastering services for the format. "We intend to develop the creative side of it so that you can have lyrics come up, biographies, and a limited amount of teletext-style graphics,"

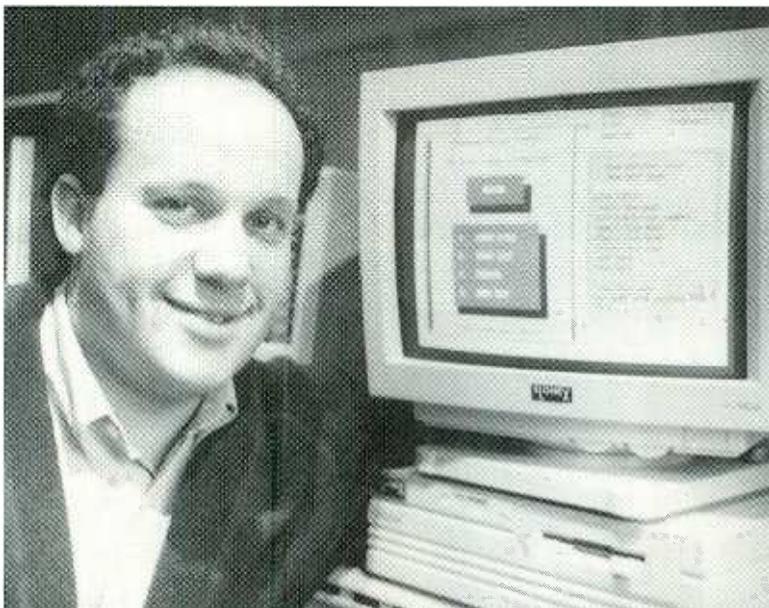
says Landenberg. "We're witnessing the birth of a new breed of engineer able to combine creative publishing skills with substantial mastering expertise."

At least three Chop Em Out engineers are being trained in DCC mas-

'We're witnessing the birth of a new breed of engineer'

tering, according to Landenberg, who feels the new format is part of a continuing evolution of the mastering process.

"When CD came along we all had to learn how to PQ," says Landenberg. "That was alien to us, but with that we got involved a lot more in computers. You see a lot more computer technologies in mastering houses now with hard-disc editors, and with DCC it's going to be even



Chop Em Out's director, Avi Landenberg, is creating a new breed of mastering engineer/creative publisher at his DCC mastering room, slated to open in March. An intensive training program is under way at the mastering/editing facility in London's Trinity Mews complex.

Recession Hangs Over NAMM Expo Seminars, Equipment Reflect Tough Times

BY ALAN di PERNA

ANAHEIM, Calif.—Recession consciousness ran high at this year's National Assn. of Music Merchandisers Expo here Jan. 17-19. It was found not only in the seminars, which focused on building new markets, but also on the exhibit floor, where the trend was in solid value-for-dollar gear.

Although attendance figures were not available at press time, the convention was well attended.

In addition to exploring techniques for developing new markets, the NAMM seminars also focused largely on the importance of consumer education in stimulating demand for hi-tech wares.

In traditional musical instrument

areas such as guitars, keyboards, and drums, new product introductions were mainly targeted to mid-line and budget price points. The emphasis this year was on filling out existing product lines and offer-

Affordable digital recording was a hot topic

ing more attractive pricing, rather than on introducing new technologies.

Equipment for MIDI project studios, while no exception to this general trend, was one of the most active product areas at NAMM. In these days of shrinking record budgets, MIDI and personal-computer-based hard-disc systems are being scrutinized more closely than ever as potential means of slashing production costs without compromising quality.

Significant activity centered around the proposed new MIDI Machine Control (MMC) specifications, which will allow direct control of tape machines via MIDI devices and MIDI-equipped personal computers.

A cooperative venture aimed at marketing recording systems that integrate MIDI sequencers and analog multitrack tape machines was announced at a NAMM-eve joint press conference held by Fostex, Atari computers, and software developers C-Lab, Steinberg/Jones, and Dr. T's.

Presentations by each of the companies stressed the potential of MMC to wrest new capabilities from these well-entrenched technologies. But the punchline was the affordability of such systems. Prices on hardware such as Atari's ST computers and Fostex's multitrack recorders have dropped dramatically over the past five years as the technology has stabilized. As a result, the systems presented at the press conference were sporting modest prices in the under-\$5,000 range.

In a related NAMM development, Tascam announced its intention to support MMC via a new interface unit, the MMC-100, which will allow MIDI control of the transports on numerous Tascam tape machines. And the MidiMan company introduced its LTMC sync box, which also makes Tascam transports addressable by Atari computers running either C-Lab or Steinberg sequencers.

As always, affordable digital recording was a hot topic at NAMM, with rumors circulating that Tascam is poised to introduce an affordable videotape-based digital multitrack system. Meanwhile, Alesis exhibited a newly refined prototype of its ADAT VHS-based digital system. Introduced at last year's NAMM, ADAT is due out later this year. Anticipating that release date, J.L. Cooper Electronics premiered a dedicated ADAT SMPTE time code reader/generator called dataSYNCR.

Software/peripheral firm Mark of the Unicorn unveiled its Digital Waveboard card for the Apple Macintosh that will permit 16-bit digital hard-disc recording in tandem with MIDI sequencing on Mark of the Unicorn's Performer software program. This development once again places the company in direct competition with Digidesign, which up until now has had the digital-plus-sequencing market virtually all to itself.

Console manufacturers responded to all this activity with a plethora of new boards designed for project studios. At the upper end of this spectrum (\$30,000 and up), Amek introduced its new 24-buss Einstein desk, which will be available in configurations up to 64 inputs. For smaller studios, a significant NAMM unveiling was the Allen & Heath GS-3, an eight-buss board with an onboard MIDI mute system and full MIDI addressability. Also, both DOD and ART introduced 16-channel mixers that can do double duty in home recording and live P.A./keyboard mixing applications.

But there was more than the new equipment at NAMM to indicate that times are changing. On the first day of the Expo, it was announced that the NAMM board had voted unanimously to request an amendment to the association's bylaws that would grant voting privileges to commercial members of NAMM (i.e., manufacturers) and allow them to serve on the board of directors.

At present, NAMM voting privileges are the sole provenance of music retailers. Extending them to manufacturers dramatizes the need for technical expertise as the musical-instrument marketplace continues to overlap into hi-tech territories that did not exist a few short years ago.

FOR THE RECORD

Several inaccuracies appeared in the story "X Marks New Bad Animals Addition" in the Jan. 11 issue of Billboard. Of the three principals of studio bua:ton—which is designing Bad Animals' Studio X in Seattle—only Peter Maurer and George Newburn worked with Vincent Van Haaf at Waterland Design. The design of the studios at A&M was a project that involved not only Van Haaf, Maurer, and Newburn, but several other designers, including George Augspurger and Ajax Daniels. There was also substantial input from A&M Studios staff, particularly Herb Alpert. Maurer did not design One On One in Los Angeles. Van Haaf and Newburn shared design and construction supervision responsibilities for one room at One On One. After leaving Waterland, Maurer designed Soundworks West.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEB. 1, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT CONT.
TITLE Artist/ Producer (Label)	DON'T LET THE SUN GO DOWN ON ME George Michael & Elton John/ George Michael (Columbia)	KEEP IT COMIN' Keith Sweat/ K.Sweat L.Job (Elektra)	A JUKEBOX WITH A COUNTRY SONG Doug Stone/ D.Johnson (Epic)	THE PHUNCKY FEEL ONE Cypress Hill/ DJ Muggs (Ruffhouse/ Columbia)	CAN'T LET GO Mariah Carey/ W.Afanasieff (Columbia)
RECORDING STUDIO(S) Engineer(s)	MANOR MOBILE WEMBLEY STADIUM (London) Chris Porter	SOUNDTRACK (New York) Phil Castillano	NIGHTINGALE (Nashville) Doug Johnson	IMAGE (Los Angeles) Jason Roberts	SKYWALKER SOUND/ THE PLANT/ RIGHT TRACK (Marin,CA/ Sausalito,CA/NY) Dana Jon Chappelle
RECORDING CONSOLE(S)	Raindirk	SSL 4000 G Series	Helios	Trident A Range	Neve VR60/SSL 4064 G series/ SSL 4064
MULTITRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-850	Studer A-800 Mark III	Studer A-820	Otari MTR-100	Studer A-827
STUDIO MONITOR(S)	Yamaha NS10M	UREI 813B&C Yamaha NS10	Genelec	UREI 813	Oceanway Custom/ Tannoy Custom W/TAD Comp./ Tannoy
MASTER TAPE	Ampex 467	Ampex 456	Ampex 456	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	LARRABEE WEST (Los Angeles) Chris Porter	SOUNDTRACK (New York) George Karras	MASTERMIX (Nashville) Doug Johnson Doug Stone	STUDIO 4 (Philadelphia) Joe Nicolo	RIGHT TRACK (New York) Dana Jon Chappelle
CONSOLE(S)	SSL 4000 E Series	SSL 4000 G Series	Calrec UA 8000	SSL 4000	SSL 4064
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-850	Studer A-800 Mark III	Otari DTR-90	Studer A-80	Sony 3348
STUDIO MONITOR(S)	Yamaha NS10M	UREI 813B Yamaha NS10	Claude Fortier	Westlake BB15	Tannoy
MASTER TAPE	Ampex 467	Ampex 456	Ampex 456	Ampex 467	Ampex 467
MASTERING (ALBUM) Engineer	HIT FACTORY (London) Tim Young	HIT FACTORY DMS Herb Brown Jr.	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Howie Weinberg	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	Sony Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

AUDIO TRACK

NEW YORK

IAN DYER WAS IN THE Apollo Theatre Recording Studio working on album tracks for Qwest with producer Donald "D." Engineer Eli Toubou guided the Neve VR60 with automation and Flying Faders and Ollie Cotton assisted.

Regina Belle was in Battery's Studio B tracking vocals for her new Sony album. The room features a Neve 8086 console with Massenburg automation. **Eric Foster White** produced several of the tracks. **Mike Allaire** engineered, assisted by **Tim Latham**. **Chris Trevett** mixed tracks by **Meli'sa Morgan** on the Solid State Logic G series with 32-E series EQs. **Timmy Allen** produced; **Eric Gast** assisted.

LOS ANGELES

OCEANVIEW DIGITAL Mastering completed the Apostles' release for Victory Records. **Joe Gastwirt** engineered. **Yves Beauvais** supervised the following remastering projects for Atlantic Records: "Mourning In The Morning" by **Otis Rush**; "I Can Tell" by **John Hammond**, and "Buddy Guy And Jr. Wells Play The Blues." For Warner Bros., **Gastwirt** edited and mastered new mixes of **Jimi Hendrix's** live performances at Rainbow Bridge, Berkeley, and Woodstock. **Mark Linett** and **Alan Douglas** supervised.

Red Zone had **Slaughter** in Studio B working on its upcoming **Chrysalis** album. **Dana Strum** produced, **Scott Lovelis** engineered, and **Jeff Moses** assisted. In Studio A, **Carlos Santana** worked on vocals for his upcoming album with engineer **Jim Gaines**. **Joe McGrath** assisted. **Motown** act **Da Boys** worked on cuts with producer **Hakim** and engineer **John Karpowich**. **McGrath** assisted.

PolyGram artists **Steve Stevens** and **Michael Monroe** stopped in **Scream Studios** to record their upcoming album with producer **Michael Wagener** and engineer **Craig Doubet**. **Island** act **Chris Mars** (formerly of the **Replacements**) mixed his solo debut with engineer **David Leonard**. **Doubet** assisted. **A&M** act the **Neville Brothers** mixed their forthcoming album with **Leonard**. **Hawk Wolinski** produced and **Doubet** assisted.

Dito Godwin was in **A&R Studios** producing tracks on **No Doubt** for **Interscope Records**. **Michael Carnevale** engineered.

NASHVILLE

SOUND STAGE has opened a new digital mastering room, **Final Stage**. The facility features a **Sonic Solutions** workstation, **MacII ci**, **Sony 1630** digital two-track, custom **George Massenburg** monitoring console, **Massenburg 8900** analog compressor, **Apogee A/D** and **D/A** converters, **Sony 7010** time-code capable **DAT**, and **Panasonic 3900 DAT**. **Sound Stage** has also added

an editing suite. The **Fishermen** were in **Sound Stage** with producer **Glen Rosenstein** working on tracks for **Elektra**. **Jay Mark** engineered, assisted by **Paula Montondo**.

Corbin Hanner was in the **Music Mill** tracking for **Mercury/PolyGram** with producer **Harold Shedd**. **Jim Cotton**, **Joe Scaife**, and **Grhame Smith** engineered.

OTHER CITIES

EDWIN HAWKINS and **Kevin Bond** were in **Cheshire Sound Studios**, Atlanta, producing tracks on **God's Trying To Tell You Something** for **Magic City Records**. **Thom Kidd** was at the board for tracks and mixes.

Criteria, Miami, had **Tommy Boy** artist **Queen Latifah** in working on new material. **Naughty By Nature** joined her in the studio. **Ted Stein** and **Eddie Miller** engineered. **Andrew Roshberg** assisted.

Seagrape Recording, Chicago, had London-based dance act **Desiya** in remixing its new 12-inch release, "Comin' On Strong." Producer/remixer **Larry Heard** supervised the project for **Mute/Black Market**.

Bluisiana Triangle was in **Acme Studios**, Mamaroneck, N.Y., with producer **Joe Ferry** working on material for **Windham Hill/BMG**. The group features **Dr. John**, **Will Calhoun**, **David "Fathead" Newman**, **Ray Anderson**, **Essiet Okon Essiet**, **Jay Leonhart**, and **Joe Bonadio**. **Peter Denenberg** engineered, assisted by **Thom LeinBach**. **Nice & Smooth** tracked several projects and completed remixes for its new **RAL/Def Jam** album with engineer/programmer **Rory Young**. The project called for use of the facility's new **Akai DD-1000** optical-digital workstation. **Peter Nardone** assisted.

New Red Archives acts **Ten Bright Spikes** and **Samiam** worked on tracks for separate projects in **Studio D** at **Music Annex**, Menlo Park, Calif., with **Steve Papoutsis**. **Samiam** recorded an EP for the French label **Jungle Hop Records**. The **Ten Bright Spikes** project was a 10-inch single. **American Gramophone's John Archer** was in adding overdubs to **Doug Smith's** new release. **Darol Anger** completed the violin tracks and **Michael Spiro** was on percussion. **Tom Carr** engineered.

Final mixes and mastering of Russian bluegrass band **Kukuruza** were completed at **Golden Studios** in Hancock, N.H. "Banjo" **Dan Lindner**, of **Banjo Dan & the Midnite Plowboys**, co-produced with **Grisha** of **Kukuruza**. **David Torrey** engineered.

Dharma Bums worked on their new album for **Frontier Records** at **Desitrek Studios**, Portland, Ore. **Ed Brooks** (**Hammerbox**, **Walkabouts**) produced. The album is scheduled for early-spring release.

Material for **Audio Track** should be sent to **Debbie Holley**, **Billboard**, **Fifth Floor**, **49 Music Square W.**, **Nashville, Tenn. 37203**.

FUTURE DISC SYSTEMS



ALICE IN CHAINS
 BEBE & CECE
 WIN AN S.
 BELL BIV DE VO E
 BOYZ II MEN
 COLOR ME B A D D
 HAMMER
 I C E - T
 J A N E ' S
 ADDICTION
 L U T H E R
 V A N D R O S S
 T O M P E T T Y

Sheffield Lab Nabs Live 'Suspects' 3 Arrangers Make Eclectic Set With Rare Gear

BY SUSAN NUNZIATA

NEW YORK—The album involved about 60 musicians, including members of the L.A. Mass Choir. The theory was to have a core rhythm section handled by three revolving arrangers. The goal was to capture the magic created by musicians performing together. The result was Sheffield Lab's "The Usual Suspects," recorded live to two-track in five days at Schnee Studios in Los Angeles.

**PRO
FILE**

"Live recording is the only way to make music," says Jeffrey Weber, the project's producer. "I really believe that. It offers most musicians and singers an unbelievable opportunity to have fun making music again. People in the control room were astonished at what occurred. Something goes on when the magic happens. You just know it, and you become a mere witness to the magic."

For his magic potion, Weber chose David Benoit, Bill Meyers, and John Beasley to create the rhythm arrangements for a collection of pop, jazz, and fusion tunes. The album was in the planning stages for three months, with another three months of pre-production before recording was under way.

"Basically you plan it out like a battle plan," says Weber. "We worked on a specific time schedule. Everyone has to be at a specific place at a specific time. Once I figured out where everyone was going to be it was no problem."

Each arranger was responsible for two songs on the album and had the option of using artists he wanted to use, according to Weber. "We said, don't confine your thinking, take chances. Be musical, think musical; if you need an extra player, horn, this, that, let's get it and let's not just get anybody, let's get guys that inspire you," says Weber. "We picked the people we really enjoy listening to."

John Robinson, Nathan East, Paul Jackson Jr., and Michael Fisher were among the core musicians on the album, which also in-

cludes performances by Bill Champlin, Jim Walker, Jerry Hey, Eric Gale, Brandon Fields, Gerald Albright, Kevin Dukes, Dawayne Bailey, and George Hawkins.

The album was recorded by engineers Al Schmidt, Jim Scheffler, Chris Rich, and Tim Lauber using the custom console and custom analog tape machine at Schnee studios.

Sheffield has a collection of amps and mikes it uses on its recordings that are not made available for outside use; additionally, the company uses Tannoy monitors with Mastering Lab cross-overs, according to Weber.

"Because of the fantastic sophistication of technology in today's recording medium we can analyze each instrument into its component parts and dissect it, EQ it, flange it, treat it in so many different ways, and then put it back together," says Weber. "Although we can make technically perfect recordings, there seems to be a loss when it comes to heart, or soul, or that intangible quality that transcends the recording and gets you emotionally involved. That's live music."

Owned by Lincoln Mayorga and Doug Sax, Sheffield Lab's philosophy is creating recordings that were performed live to two-track.

Weber first got involved with Sheffield as a college journalist, reviewing the label's "The Distinguished Colleagues." Asked to

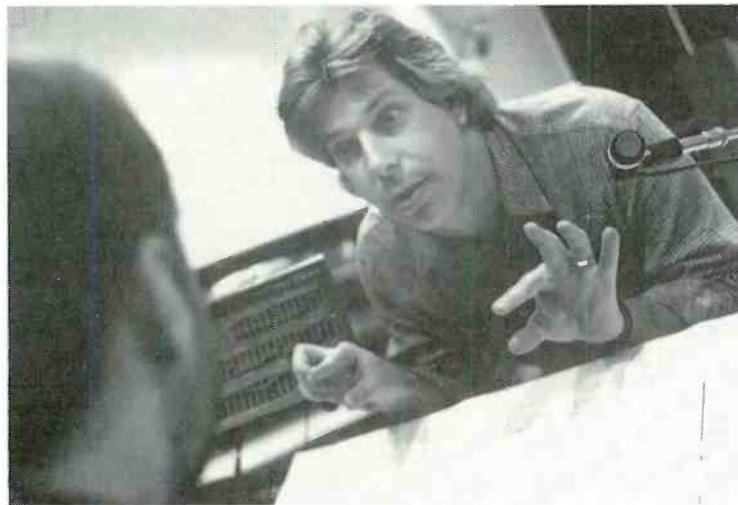
write the liner notes for the label's Thelma Houston album, Weber was soon working as a studio gofer for Sheffield.

However, Weber finished law school and took the bar exam before deciding that he'd rather be recording. Abandoning a law career, he specialized in direct-to-disc or direct-to-two-track recording, which makes up about 80% of his work. He was awarded two Grammys for the album "Diane Schuur With The Count Basie Orchestra." He produced "This Side Up" and "Waiting For Spring" for Benoit and has worked with Tim Weisberg, Emily Remler, Luis Conte, Free Flight, Freddie Hubbard, and Sarah Vaughn.

Weber is following up "The Usual Suspects" with another live-to-two-track recording of a group called Seven Steps, composed of studio vocalists Maxi Anderson, Clydene Jackson Edwards, Myrna Matthews, Alfie Silas, Carmen Twillie, Yvonne Williams, and Mona Lisa Young. Weber used the vocalists on "The Usual Suspects," which was released in autumn 1991.

Between them, the vocalists have worked with an impressive roster of top acts, including Michael Jackson, Madonna, U2, Barbra Streisand, Bruce Springsteen, Bob Dylan, Neil Diamond, and Diana Ross.

As Seven Steps, their debut is slated for release later this year.



Jeffrey Weber seeks to capture the magic of live performances in direct-to-two-track recordings for Sheffield Labs.

Lion Studio Sleeps After 10 Years

NEW YORK—Lion Share Recording Studios, the 10-year-old facility based in Los Angeles, closed its doors to clients in late December. The fate of the facility is as yet undetermined.

"It's just kind of in limbo," says traffic manager Arlo Zoos. "Hopefully, it will continue on in some phase. The place has survived a lot."

Owned by Jay Antista and Terry Williams, the studio employed about 10-15 people, according to Zoos. She notes that there have not been any offers made by potential purchasers.

"In Los Angeles, there are constant complaints about rates," says an industry observer. Others note that studio business nationwide is being caught between

tighter recording budgets and increasing overhead.

In New York, 321 Studios, formerly The Record Plant, has reportedly shut its doors, according to several sources. Executives from the facility did not return phone calls at press time. 321 opened in early 1990 (Billboard, Feb. 24).

SUSAN NUNZIATA

Nine
Out Of
Ten People
Said They
Couldn't
Hear A
Difference
Between
Music On
CD And
Music On
TDK.

If your last release on cassette didn't sound as good as the CD, you should think about duplicating your next one on TDK's Pro SA Cobalt Tape. Nine out of ten audio engineers can't be lying.

Now your fans can hear your music on cassette the way it should be heard. With CD-quality sound, TDK's Professional Super Aural Cobalt formulation perfectly complements today's most advanced digital bin duplicating systems.

Simply stated, everything you put into your music comes out on TDK. And that's music to everyone's ears—at least those who are willing to admit it. 


As Serious As You Can Get.



Classical Confab. PolyGram International executive VP Tim Harrold hosted the second annual "Classical Americas" meeting Jan. 14-16 in New York. During the meeting, Harrold and regional director John Lear joined managing directors and senior managers from Argentina, Brazil, Canada, Colombia, and Mexico for a two-day discussion of new releases from Deutsche Grammophon, Decca/London, Philips Classics, and Verve. Shown, from left, are Cesar Ciceron, manager of classical repertoire of PolyGram, Mexico; Alfonso Escolar, managing director of PolyGram, Colombia; Larry Offsey, VP of finance and administration, PolyGram Classics and Jazz; Guillermo Infante, president/GM, PolyGram, Mexico; Nancy Zannini, VP of PR and development, PolyGram Classics and Jazz; John Lear, regional director for Latin America, PolyGram International; Richard Rolletson, VP of marketing and creative services, Decca International; Howard Witts, financial controller, PolyGram Classics International; Dieter Radecki, communications director, DCC PolyGram, London; Harrold; Maria de Fatima Figueredo, label manager, PolyGram, Brazil; David Weyner, president, PolyGram Classics and Jazz; Hanno Rinke, VP of product management, Deutsche Grammophon; Paul Schwendener, director of international marketing, Philips Classics; Eduardo Dulitzky, classics label manager, PolyGram, Argentina; and Vas Polakis, VP of classics, international, PolyGram, Canada.

LIFELINES

BIRTHS

Boy, Jack Covey Thompson, to **Richard Thompson** and **Nancy Covey**, Nov. 16 in London. He is a Capitol recording artist whose current album, "Rumor And Sigh," has been nominated for a Grammy for best alternative album.

Girl, Emma Katie, to **Marc Kravitz** and **Harriet Seidler**, Dec. 19 in New York. He is an interactive television producer. She is senior VP of marketing and promotions for MTV.

Girl, Shane Marie, to **Don Dixon** and **Marti Jones**, Dec. 21 in Canton, Ohio. They are recording artists and

GOOD WORKS

SONG OF THE EARTH: More than 100 young film and TV performers planned to record Feb. 1 and 2 in Burbank, Calif., the song "Let It Be Earth Day Every Day," wherein proceeds from the sale of the recording, via RCA, will benefit the international environmental organization, **Earthtrust**. The song was written by **Mello-Dee** and **Marty Dunayer** of **Earthchild Productions**.

CONCERTS OF CONCERN: A Glen Ridge, N.J.-based company that claims contacts in the former Soviet Union plans concerts in Kiev, Moscow, and Tokyo this July to raise funds to benefit victims of the Chernobyl nuclear disaster. The company comprises **SAC Productions** and **TC Records**, whose **Stephen Swedish**, production director, is available for further info at 201-748-3273, or by fax at 201-680-9537.

songwriters. Dixon is also a record producer.

Girl, Zoe Ariel, to **Richard and Mary Bernstein**, Dec. 26 in Denver. He is president of **Finer Arts Records**, and is also an artist manager and producer.

Boy, Adam Wesley, to **Brian and Susan Knaff**, Dec. 30 in Las Vegas. He is president of **Good Music Agency**, Las Vegas, and senior VP of **Good Music Group**, headquartered in Minneapolis. She is senior VP of **Good Music Agency**, Las Vegas.

Boy, Lloyd George III, to **Kermit Henderson** and **Teri Shanks**, Jan. 1 in East Cleveland, Ohio. He is COO of **Doll's Rapid Creations** and **Kerason International**.

Boy, Avery Edward, to **Charles Hairston** and **Sara Levinson**, Jan. 9 in New York. He is a writer/producer. She is executive VP of business operations for MTV.

Boy, Daniel Morgan, to **Ron Shapiro** and **Claudia Stevens-Shapiro**, Jan. 19 in Tarzana, Calif. He is VP of public relations for **MCA Records**.

Girl, Sorrell Bendixen-Schneider, to **Mitchell Schneider** and **Rana Bendixen**, Jan. 19 in Los Angeles. He is a partner in **Levine/Schneider Public Relations**.

Girl, Ali Brice, to **Barry Wendroff** and **Andrea Ganis**, Jan. 25 in New York. She is senior VP of **Atlantic Records**.

MARRIAGES

P.J. Littleton to **Susan McLemore**, Nov. 29 in Manhattan Beach, Calif. He is VP and GM of **Bainbridge Records** in Los Angeles.

Chuck Walker to **Wendy Matassa**, Jan. 11 in Atlanta. He is GM of **Gemini Distributing** there.

Dennis Miller to **Lois Materi**, Jan. 19 in Las Vegas. He is the owner and she is the bookkeeper of **Budget Music and Video** in Bismarck, N.D.

DEATHS

"Champion" Jack Dupree, 81, of cancer, Jan. 21 in Hanover, Germany. Barrelhouse piano player and vocalist Dupree, whose nickname derived from his youthful career as a boxer, was born in New Orleans and began his musical career there. From the early '40s on, he recorded prolifically, for such labels as Savoy, Apollo, and Atlantic (for which he cut his best-known album, "Blues From The Gutter," which contained a new version of his signature tune, "Junker's Blues"). His King single "Walking The Blues" was a top 10 R&B hit in 1955. After touring Europe in the late '50s, he settled in Switzerland, and since 1975 he made his home in Hanover; he toured the Continent extensively. He cut his last album for **Rounder's Bullseye Blues** imprint.

James "Thunderbird" Davis, 53, of a heart attack, Jan. 24 in St. Paul, Minn. The blues singer/guitarist collapsed on stage during a performance at the **Blue Saloon** there. Born in Pritchard, Ala., Davis played and toured with **Guitar Slim**, **Joe Tex**, and **O.V. Wright**. During the '60s, he cut a handful of highly prized sides for **Don Robey's Duke Records** (collected on the **Rounder** compilation "Angels In Houston"). After years in obscurity, he was again recorded by **Black Top Records**, which released his highly praised comeback album, "Check Out Time." He is survived by his wife, **Haddie May**, and a stepdaughter, **Shandra**.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to **Calendar**, **Billboard**, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb. 4, Seminar: **Negotiating Distribution Agreements in the Entertainment Industry**, Hyatt Carlton Tower, London. 011-44-71-824-8257.

Feb. 5-9, **The Urban Network Power-Jam**, Stouffer Concourse Hotel, Los Angeles. Steve Cummings, 818-843-5800.

Feb. 5-9, **IRTS 20th Annual Faculty Industry Seminar**, "Surviving in the 1990s: Is Broadcasting on Its Way Up or Out?," New York Marriott East Side, New York. 212-867-6650.

Feb. 6-9, **12th Annual Performance Summit**, San Diego Marriott Hotel & Marina, San Diego. Shelly Watkins, 817-338-9444.

Feb. 7-8, **Midwest Regional Conference of College Broadcasters**, Indiana Univ., Bloomington, Ind. 401-863-2225.

Feb. 8, **Genesis Music R&B Showcase**, Holiday Inn City Center, Chicago. 312-645-0300.

Feb. 12, "From the Musical Idea to the Charts Hit," presented by the Assn. of Independent Music Publishers, Lone Star Roadhouse, New York. 212-207-1793.

Feb. 12, **Brits Awards**, Hammersmith Odeon, London, 011-44-71-629-8642.

Feb. 12, **Entertainment Biz/1992**, full day of seminars presented by **Middle Passage Enterprises**, 310 West 43rd St., New York. 718-398-7207.

Feb. 12-13, **Broadcast Regulation Today**, Park

Hyatt, San Francisco. 415-392-1234.

Feb. 13-15, **Gavin Seminar**, Westin St. Francis Hotel, San Francisco. Diane Rufer, 415-495-1990.

Feb. 21-23, **Second Annual Southeastern Music Conference**, Holiday Inn Ashley Plaza, Tampa, Fla. 813-989-1472.

Feb. 25, **34th Annual Grammy Awards**, Radio City Music Hall, New York. 212-245-5440.

MARCH

March 4-7, **Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. Frank Mull, 615-327-4487.

March 5, **National Assn. of Black-Owned Broadcasters (NABOB) Eighth Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 10, **Sixth Annual Soul Train Music Awards**, Shrine Auditorium, Los Angeles. Ramon Hervey II or E. Zoe Katsulos, 310-858-6016.

March 10, **RIAA 19th Annual Cultural Award Dinner**, Washington Hilton Hotel, Washington, D.C. 202-775-0101.

March 11-15, **Sixth Annual South by Southwest Music and Media Conference**, Hyatt Regency, Austin, Texas. 512-467-7979.

March 13-16, **34th Annual NARM Convention**, Marriott, New Orleans. 609-596-2221.

March 24-28, **Winter Music Conference**, Fountainbleau Hilton, Miami. 305-563-4444.

March 24-27, **Audio Engineering Society Convention**, Austria Center, Vienna. 212-661-8528.

March 25-29, **International Tape/Disc Assn. 22nd Annual Seminar**, Doral Resort and Country Club, Miami. 212-643-0620.

CONGRESS TO TACKLE MUSIC-, VID-RELATED ISSUES

(Continued from page 4)

mance rights, went on the offensive last year at the RIAA's first mention that it had once again taken up the issue, and talks between the two trade groups have not been fruitful.

According to insiders, NAB officials were cool when discussing a compromise deal wherein the RIAA would press for a royalty only on certain future digital radio services to protect its right of exclusive distribution in the "celestial jukebox" era of pushing a button for a just-released recording. An NAB insider characterized the talks as "inconclusive rather than us saying no way."

Though the RIAA is predictably taciturn about its meetings with possible legislative sponsors and with the broadcasters, insiders say that even with backing from the Copyright Office and the American Bar Assn., it will be difficult for the RIAA to find support for a performance-rights bill this session if the bill covers current broadcast outlets.

Although the RIAA will not elaborate, there are indications that it may pursue a performance rights bill that does not cover traditional "terrestrial" AM and FM broadcasters, even when they move to digital broadcasting. That would leave the subscription audio cable and satellite groups, which have no history of "trading" airplay promotion for no-fee use.

'SEX CRIMES' BILL

On the moral watchdog front, entertainment groups, particularly the **Video Software Dealers Assn.**, are watching the slow progress of legislation that would link retailers and

manufacturers of music and videos to sex crime perpetrators through a so-called third-party liability.

Sen. Mitch McConnell, R-Ky., modified his original bill last July, days before a Judiciary Committee hearing at which witnesses as well as congressional colleagues criticized the legislation as riddled with dangerous language that could ensnare law-abiding businesses.

The new bill, S. 1521, would allow victims of sex crimes to file civil suits against distributors, exhibitors, producers, and sellers of obscene material and child porno if it can be proven that the material was the substantial cause of a forcible sex crime.

Critics, including Sen. Joseph Biden, D-Del., Judiciary Committee chairman, say it is still debatable whether there is a causal relationship between explicit material and subsequent commission of a sex crime.

Insiders say the bill is still encumbered with problems connected with its third-party liability and has lost whatever momentum it had—it has not yet been able to make its way out of committee.

"It's on the committee agenda," says a McConnell staffer, "but probably won't come up for awhile."

S. 1521 has 12 co-sponsors; only five are on the Judiciary Committee, and only one is a Democrat.

McConnell's staffers have promised to meet with VSDA officials to review the language of the bill before moving to a markup vote. Still, in this election year, its critics are wary and monitoring possible strategems to push it out of committee.

Billboard Classified Action Mart

To order an ad...check the type of ad you want...

- Regular Classified: \$4.00 per word. Minimum order \$80.00.
- Display Classified: 1 in./1x \$117.00 - 1 in./4x \$107.00 per in./12x \$102.00 per - 1 in./26x \$95.00 per = 1 in./52x \$79.00 per.
- Reverse Ad \$15.00 additional charge
- Box number/address \$10.00 for handling. Only regular mail forwarded - tapes not acceptable.
- Position Wanted - \$50.00 per inch
- Radio Broadcast/Media Rates!**
- 1 in./1x \$70.00

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, NY, NY 10036.

Call Jeff Serrette NY State - 212/536-5174
Outside NY State - toll free-800/223-7524

****REAL ESTATE TO THE STARS****

For advertising information call Roseanne Amorello
1 (800) 223-7524 - In NY (212) 536-5173

CALL FOR RATES

800-223-7524

800 #'s (ONLY USED) FOR CLASSIFIED OR REAL ESTATE ADS.

FAX YOUR AD TODAY! (212)/536-5351

Get satisfied through classified!

SERVICES

FROM THE USA-AIR FREIGHT

Transport daily. Special to the Music Industry since 1953. Worldwide. Confidential Attention. Low Rates. Contact:
Dennis Kleinberg, Dir.
BERKLEY AIR SERVICES CORP.
POB 665, JFK Airport, NY 11430, U.S.A.
Fax: 718-917-6434 Ph: 718-656-6066

Master Audio Software

- Restocking recommendations
- Multiple-store capabilities
- Easy to use

Call the company with over 3,200 installed customers and over 10 years experience in retail automation. Master Audio can integrate directly with specialized video POS software.

Bonafide

818 • 999-9888

The Professional Edge in Cassette Duplication

Each order custom personalized to fit your budget and your total needs

High speed - Realtime & DAT Replication

LORAN

1-800-633-0455

Member of **NAIRD**

Call For Free Sample

FOR COMPLETE CASSETTE, C.D., RECORD MANUFACTURING & PACKAGING SERVICES CALL:

QCA (513) 681-8400

2832 SPRING GROVE AVE. - CINCINNATI, OH 45225

RECORD PROMOTION

EXPERIENCE! EXCELLENCE! 25 YRS.!
Working All Leading National Charts.
"One Of The Foremost
Names in Music Promotion"
RCI Records Inc., (615) 833-2052
P.O. Box 110802 - BB
Nashville, TN 37222-0802

PRINTING

WE WILL PRINT FROM YOUR CAMERA
READY ART, OR SEND US YOUR
ROUGH & WE WILL TYPESET
800 • 999 • 2836 - FAX 812 • 882 • 4071
P.O. Box 348 • Vincennes, IN 47591
KRAMAC PRINTING

CD BOOKLETS & TRAY CARDS

FOR THE WIDEST SELECTION OF
RECORDING TAPE AND
ACCESSORIES... Call For Catalog

(800) 523-2472

ROSENTHAL

287 WELSH ROAD HORSHALL, PA 17044

SERVICES

COMPLETE CD AND CASSETTE PRODUCTION

DIGITAL HOUSE

212-333-5950

MASTERING REPLICATION
PRINTING TOTAL PACKAGING
POSTERS GRAPHIC DESIGN STUDIO
PERSONALIZED EXPERT SERVICE

101 WEST 57TH ST. NEW YORK, N.Y. 10019

"FOR THOSE WHO HEAR THE
DIFFERENCE"

DISC MAKERS

MONEY SAVING PACKAGES

COMPLETE MANUFACTURING

**CASSETTES,
CD'S, LP'S
& VIDEOS**



PROFESSIONAL DESIGN DEPT.

CALL FOR CATALOG

1-800-468-9353

AUDIOPHILE
QUALITY...

EUROPADISK LTD.
US' MOST
COMPLETE FACILITY!

- Cassette Duplication
- Compact Disc Production
- DMM Vinyl Pressing
- Custom Graphics
- Mastering Studios

COMPLETE PACKAGES with state-of-the-art Neve Digital Mastering for CD, Studer & Lyrec HX-Pro Cassette Duplication, DMM Mastering for Vinyl and a complete in-house art department - design, layout, typesetting, color separation.

Get THE BEST at no extra cost!

For a Complete Brochure, call or write:
EUROPADISK, LTD.
75 Varick Street, New York, NY 10013
(212) 226-4401 FAX (212) 966-0456

New! High-Speed Duplication
500
CASSETTES For Only \$615.00
1-800-458-6405

FOR SALE

DON'T BUY CUTOUTS!
Until You See Our Catalog
Of Great Cassettes and CD's
TARGET MUSIC DISTRIBUTORS
7925 N.W. 68th St., Miami, FL 33166
(305) 591-2183 DEALERS ONLY

FOR SALE

ALBUMS — CASSETTES — CD'S

At the Best Prices

Major Label overstocks and deletes. Send for our free 100 page catalog.

Dealers Only

Foreign customers and fleamarkets welcome.

Phone:

314 531 4644 Fax: 314 531 4646

Great Atlantic & Pacific Music
3310 Samuel Shepard Dr.
St. Louis MO 63103

Operating Supplies

Plastic & Paper Sleeves · Cassette Shells
Jewel Boxes · CD Blisters · Divider Cards

Wrapping & Packaging

The Shrinkmaster™ Packaging System
Retail-level packaging. Does LP's, Videos, CD's,
Cassettes & more. Easy operation. \$279.95 complete
The CD Sealer™
Stop taping! Stop stapling! Seal blister packs
cleanly and efficiently. Complete system, \$229.95.

Music & More...

Indie Labels · Budget & Cut-Out CD's,
Tapes & LP's · Novelties · Books & Mags

Performance Dist.

2 Oak St. POB 0156
New Brunswick NJ 08903-0156
Tel: (908) 545-3004 Fax: (908) 545-6054

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50%. Your choice from the most extensive listings available. For free catalog call (609) 890 6000. FAX: (609) 890 0247 or write SCORPIO MUSIC, INC. P.O. Box A Trenton, NJ 08691 0020

WESTON ENTERTAINMENT DANCE
music specialists. Everyday low prices. Complete line of: 12" records, compact discs, cassettes, singles. U.P.S. shipping. Phone/FAX (813) 862-6031

AAA VIDEO DISTRIBUTORS
USED MOVIES & NINTENDOS
BOUGHT & SOLD
SPECIALIZE IN NEW STORES
& BUYOUTS
2 OFFICES TO SERVE YOU!
EAST COAST
800-220-2200

CARIBBEAN ARTS

Largest selection of Reggae merchandise Irie t-shirt - leather African pendant rasta caps - knitted rasta belts - red, gold, green shoelaces - kente hats - much more!! Call or write for color catalog. (212) 598-9100
Nicholas Novelty Sales, Inc.
864 Broadway, New York, NY 10003
DEALERS ONLY

Psychodelia · Heavy Metal · Punk · Jazz · Blues · R&B
Campus Records
Wholesale Distributor of
"Deletions/Overstocks" - IMPORT
874 Albany Shaker Road
Latham, NY 12110 EXPORT
(518) 783-6698
(518) 783-6753 FAX
For a Unique Blend of Independent and
Major Label Closeouts and Overstocks
Trash · Noise · New Age · Dance · Electronic · Reggae · C&W · Industrial

FOR SALE

MOVIES / USED
100% GUARANTEED
OVER 100,000 in STOCK
STORE-SETS 200 10,000 TITLES
PLAYBACK INTERNATIONAL
1 (800) 899-7529 FAX (214) 644-4270

WANTED TO BUY

WANTED

CD's and tapes urgently needed. Quality titles only at discount prices. We buy bankruptcies, overstocks, promotions, etc. Please fax list of titles, availability and pricing.

WORLDWIDE FACTORY LIQUIDATORS
Fax 314-447-9012 Tele: 314-447-9015

MUSIC WANTED

HIGHEST PRICES PAID FOR:
Used/New CD's, cassettes, VHS tapes,
select records, and memorabilia.
Old/new large or small quantities.
Call Greg Mon-Sat. 10am-6pm
DOUBLEPLAY RECORDS
Phone/Fax 303-344-3449

WE PURCHASE:

- CD's & Cassettes
 - Liquidations
 - Complete Warehouse Buyouts
 - ALL QUANTITIES PURCHASED
- New & Previously viewed movies needed:
PRIMETIME VIDEO
Tel. 201-941-8220 FAX. 201-941-6851

RECORD COMPANY LOOKING FOR MASTERS OR 1ST. GEN. COPY OF RADIO BROADCASTS OF

"JOHNNY WINTER" (1965-1969)
"Flying Burrito Brothers"
- "Savoy Brown". "Commander Cody"
- "New Riders of the Purple Sage" and "Quicksilver".

Box #7954, Billboard Magazine
1515 Broadway, NY, NY 10036

SMITH ALSTER & CO.

(PURVEYORS OF
ENTERTAINMENT PRODUCT)

Buying your unwanted CD's,
Cassettes & LP's

Large inventories needed
for Export

- Bankruptcies
- Consolidations
- Discontinued Product
- General Overstocks
- Warehouse Clean-Outs
- Excess Laser Discs
- Highest Price Paid

Offices in
New York (516) 746-1224
Dallas (214) 915-0054

AUCTIONS

ABSOLUTE AUCTION Georgia Record Pressing Inc.

Feb. 22, 1992
10:00 a.m.

Complete working plant
5 Lened Record Presses
All equip. for record pressing including
office equip., wrapping machines,
boliers & support equip.
For information & Brochure
Call Jim Rouse Auctioneers
(404) 622-4455

GAL. 1269

MERCHANDISE

GIVE YOUR PROFITS A BOOST!!!
100'S OF RECORD STORES HAVE INCREASED
PROFITS BY ADDING OUR GIFTS, NOVELTIES,
AND SUNGLASSES TO THEIR PRODUCT LINE
ORDER YOUR FREE CATALOG TODAY
NALPAC LTD
1-800-837-5946
RETAILERS AND DISTRIBUTORS ONLY!

ROCK N' ROLL COMICS®

Comicbooks About Rock Stars!
*All the hottest acts! Rap, too!
*Guaranteed initial orders for all new
customers
*Free display with minimum order!
*Great markup!

1-800-765-2669

FIXTURES

FACTORY DIRECT
COMPACT DISC DISPLAYERS
AUDIO CASSETTE DISPLAYERS
LASER DISC DISPLAYERS
VIDEO CASSETTE DISPLAYERS
Modular Merchandising System. Architectural
Merchandising Floor Plans at no cost or obligation.

Free 40 Page Color Catalog
1-800-433-3543

Ask for Ken Cohen
Stocked in Chicago, Baltimore, Los Angeles

CHASE LIGHTS NEON

SIGNS - FIXTURES
POSTER HOLDERS
FACTORY DIRECT

1-800-228-5768

Ask for Rich Life

COMPUTERS

**Come to the
professionals at
Musicware.**

**Complete POS and Inventory
Control Systems for the
Record Retailer.**

The million-plus, song-title Phonolog
Select database & SoundScan
reporting now available.



Musicware USA
5611 Creedmoor Rd.
Suite 245
Raleigh, NC 27612
(919) 833-5533
Fax (919) 833-5528

Musicware Europe
Saxony House
Easthampton, Chichester
Sussex, England
PO18 0JY
(0243) 775419
Fax (0243) 776327

RecordTrak
The proven computerized
inventory control system
for record stores.

Trak Systems call for more information
101 North Plains Road
Wallingford, CT 06492
203-265-3440 **800-942-3008**

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeniably the leader in computer systems for music and video retailers and wholesalers. We built 20+ years of music and video industry experience into our computer systems to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone (404) 449-0338

Fax (404) 840-9723

Australia: (08) 338-2477

6753-B Jones Mill Court, Norcross, Ga 30092

(Continued on page 62)

HELP WANTED

INTERNATIONAL JAZZ MARKETING

International record company with major stature in the jazz market is seeking an individual with strong credentials in international jazz marketing for an executive position with responsibility for the planning and coordination of its jazz product. The applicant should have a minimum of five (5) years of music industry experience with extensive experience in the marketing of jazz in Europe, including knowledge of retail operations and buying patterns, jazz press and media outlets, and radio. Managerial abilities will be needed for significant administrative, supervisory and coordination responsibilities. Strong communication and foreign language skills are also important. The applicants should be flexible with respect to the ultimate location of the position which may be in any of company's European offices. A great opportunity for self-starter with innovative ideas and strong follow through. Competitive salary based upon experience. Send resume to:

Box # 7951
Billboard Publications, Inc.
1515 Broadway, New York, NY 10036

DIRECTOR OF SALES & MARKETING

Children's label with established artists is looking for a Director of Sales & Marketing for U.S. distribution. Applicant must be a self-starter with experience in traditional and non-traditional channels of music distribution. Salary commensurate with qualifications. Excellent growth opportunity. Send resumes to:
8484 Wilshire Blvd., Suite 650
Beverly Hills CA 90211

A&R

Expanding label with focus on Alternative, Dance, and Rock, seeks experienced A&R representative with a head for business, an eye for talent and an ear for the '90's. Send resume and references to Box #7949, Billboard, 1515 Broadway, New York, N.Y. 10036.

Experienced Professionals

Restructuring label seeks experienced professionals (only) for responsible positions in Promotion, Marketing, Publicity & Sales. Send your resume to Box #7950, Billboard, 1515 Broadway, New York, N.Y. 10036.

MANUFACTURERS REP LOOKING FOR SALES- PEOPLE TO SELL LICENSED ROCK SHIRTS IN NEW YORK AND NEW JERSEY.

Send Info. and Phone # to:

Box #7955
Billboard Magazine
1515 Broadway
New York, NY 10036

COPYRIGHT SUPERVISOR

Northern N.J. Record Company seeks experienced copyright specialist. The candidate must have extensive experience in copyright administration including rate negotiations, copyright payments etc. Knowledge of artist royalties helpful but not essential. Must be P/C literate. Send resume and salary history to:

Box # 7953
Billboard Magazine
1515 Broadway
New York, NY 10036

SALES REP NEEDED for Kansas accounts of major Rock T-Shirt licensee. Much potential. Need established rep or part-timer wishing to start account base. FAX resume to: (214) 339-3455 or mail to: AVM Sales 2992 Marideen, Dallas TX 75233.

TAPES

BULK BLANK LOADED audio cassettes direct from manufacturer. Highest quality, lowest prices, custom lengths, fast service. American Magnetics, P.O. Box 862, Harrisburg, PA 17108. (717) 652-8000

GOLDEN OLDIES

Original out-of-print albums and singles. All types of music. We specialize in records from the 50's, 60's, and 70's. Largest selection. Write for free catalog.

HAVEMEYER PARK RECORDS
P.O. BOX 32B
OLD GREENWICH, CT. 06870
Satisfaction guaranteed

SONGWRITERS

"TIPS" = CONTACTS

THE HOTTEST INDUSTRY CONTACT SERVICE

- * You've got great songs
- * A great artist package
- * You've got a great band

NOW WHO YA GONNA CALL?

TIPS provides up-to-the-minute project information for songwriters, artists, & bands. We speak directly with publishers, producers, & A&R exec's to find out exactly what songs, artists and bands they need for their projects. Then we pass the information to you on a recorded message. All industry pro's on TIPS will listen to your tape!

Just write TIPS on your cassette!
1-900-329-3667 Ext. TIP (847)
3 MINUTE MESSAGE \$1.95 PER MINUTE

MISCELLANEOUS

BELIEVE IT OR NOT . . .

A 1" HELP WANTED
ADVERTISEMENT PLACED IN
THIS SECTION PULLED . . .

57 RESPONSES

EXPOSE YOUR AD MESSAGE TO
A WORLDWIDE AUDIENCE OF
BILLBOARD READERS
EVERY WEEK!!!!

CALL OR WRITE:

1 (800) 223-7524 • (212) 536-5174

Billboard Classified
1515 Broadway, 39th fl.
New York, N.Y. 10036

Attn: Jeff Serrette

WE CAN GET YOU RESULTS!!
TRY IT . . . CALL TODAY!!

TAPES

INCREASE PROFITS BY REDUCING THEFT!

RETAIL LOSSES ARE
INCREASING ALL OVER
THE NATION

PROTECT YOUR RETAIL
OUTLETS WITH LOW COST
EASY TO USE CASSETTE
TAPE SECURITY PRODUCTS
—EITHER REUSEABLE
OR DISPOSABLE

FAST SHIPMENT FROM
INVENTORY WITH 7 SELECTIVE
MODELS FROM WHICH TO
CHOOSE!

CALL OR WRITE TODAY FOR
SAMPLES & SPECIAL PRICES!

C & D SPECIAL PRODUCTS
309 SEQUOYA DRIVE
HOPKINSVILLE, KY 42240
1-800-922-6287
502/885-8088

PROFESSIONAL RECORDING SUPPLIES CUSTOM AUDIO/VIDEO CASSETTES

* TDK AUDIO/VIDEO CASSETTES * DATS * AMPEX
MASTERING TAPE * SPLICING TAPE * EMPTY REELS
& BOXES * INSERT CARDS * NORELCO & SOFT POLY
BOXES * AUDIO/VIDEO ALBUMS * CASSETTE LABELS
* ENDLESS CASSETTES * C-O'S * AGFA, BASF
& MAGNETIC MEDIA AUDIO CASSETTE TAPE (PAN-
CAKES) * CELEBRATING OUR 25TH YEAR.
DON'T DELAY CALL TODAY FOR OUR FREE
CATALOG AND PRICE LIST!!!

ANDOL AUDIO PROD., INC.
4212 14th AVENUE • BROOKLYN, NY 11219
1-800-221-6578 FAX (718) 853-2589
516-212 CALL 718-435-7322
VISA/MASTERCARD ACCEPTED

TALENT

BAND REPRESENTATION.

Experienced, credible talent

mgmt firm to market acts at

South x Southwest Conven-

tion, March 11-15. Expense

fee required. Jay B. Ross

Mgmt Grp. 312 / 633-9000.

NOVELTIES

POSTERSERVICE, INC

Tired of the same old selection? Our 1000-title poster catalog is the largest in the industry including Winterland, Funky, One Stop, Imports and Psychedelics. Better yet, our unique servicing program keeps you on top. Find out what you have been missing. Call Lisa Bowen at:

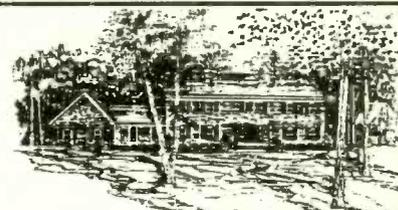
(800)666-7654
255 Northland Blvd
Cincinnati, OH 45246

Or send check to: Billboard Directories
PO Box 2016, Lakewood, NJ 08701

REAL ESTATE TO THE STARS

LLOYD HARBOR, N.Y. Creative Retreat

Stretching east from New York City is one of America's most elegant residential communities — Lloyd Harbor. Quiet, enchanting, exclusive, with stunning estate homes surrounded by water in natural, graceful settings. Here you will find this magnificent colonial, featuring four bedrooms, servants quarters, custom architecture and state-of-the-art amenities throughout, music room, inground pool, exquisite landscaping. Perfectly private. Perfectly priced at: \$975,000.00.



NIGHTINGALE &
PARTNERS
3 Harbor Road,
Cold Spring
Harbor, N.Y. 11724
Phone (516) 367-1212
Fax: (516) 367-1218

L.A. ARTIST/PRODUCERS DREAM HOUSE

CONVERTED CARRIAGE HOUSE • STABLES WITH STATE OF THE ART RECORDING STUDIO • FULL OFFICE • GYM • POOL
• JACUZZI, ETC. • FURNISHED 6,000 SQ. FT. • 3 BEDROOM ENGLISH STYLE HOUSE ON A WOODED ACRE CLOSE TO TOWN. SSL ULTIMATION CONSOLE • 64 TRACK OTARI DIGITAL
• 48 TRACK STUDER ANALOG
• MORE OUTBOARD GEAR THAN YOU CAN BELIEVE.
WOODLAND HILLS, CALIF. U.S.A. Tel. 0101 818 999 6186
CURRENTLY AVAILABLE AS RESIDENTIAL FACILITY

FOR SALE

12 L.A. STUDIOS AVAILABLE NOW

Commercial and residential.
Studio Sales Specialists.
Bruce Conover 213-649-3250

ARTISTIC COLLECTORS RETREAT SALE/LEASE OPT.

Very unique restored 1928 English Tudor large home, 2 person tile tub, decks, ocean/mtn. view, hear surf, old oak floors, ball claw tub, Ventura. CA. \$3,000 mo., \$719,000 or trade income property. Call (805) 648-7125

OWN A PIECE OF HISTORY!

The Beverly Hills mansion where the real BUGSY lived with the real Virginia Hill.

Appraised at \$4,900,000.

Please - Serious Inquiries Only

(310) 275-5887

Write to: Box # 7952
Billboard Magazine
1515 Broadway
New York, NY 10036

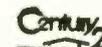
★★★★★★★★★★★★

Daniel Scott
Presents—

Buyers Limo Tour

★ A no-cost to the buyer tour of selected properties within your price range—the best way to buy the best properties in San Diego County
Buy real estate in Style and Comfort!

For information and reservations
Call 619-945-8112 x3132
or Outside Calif. only
1-800-421-8696
Fax (619) 941-7284



★★★★★★★★★★★★

MALIBU – POINT DUME

This 4BD, 7BA tri-level lovenest on "the Point" is in move-in-condition. Gated-retreat down a private driveway. Brass fixtures. 2 fireplaces. Call for 4-pg color brochure+map. \$1,695,000. BY OWNER (310) 457-1055

FAMILY COMPOUND

Three 4 Bedroom Homes on Largest Race Horse Training Center in Southwest. 15 minutes from major airport. 14-room farm mansion built like a fortress with 16" thick walls. Security gate - private water wells & electricity makes it very self-sufficient. Have your own fishing lakes.

Qualified buyers call
1-800-654-4754
(for free brochure)
Deal with owner.
Brokers protected.

REAL ESTATE AGENTS

Tap into the relocation rental market to be found in the high percentage of Billboard readers who move within the industry from city to city. Or place a business card ad so that your agency can be contacted when there is a need for information about rentals in a different part of the country.

List your rental property where it can be seen by people on the move before they move!

Call: Roseanne Amorello
(800) 223-7524
In NY (212) 536-5173

STOP!!!

LOOKING FOR A
NEW JOB? NOW
YOU CAN RUN A
POSITION WANTED
ADVERTISEMENT
FOR ONLY \$50.00
PER INCH.

CALL
JEFF SERRETTE
TODAY!!!

the Medialine

ON THE TUBE

'Nightline' Provides Take On PE Controversy As Media Continues To Give Genre Bad Rap

RAP'S MEDIA MELTDOWN: The teapot tempest stirred by the release of **Public Enemy's** video for "By The Time I Get To Arizona," in which the PE posse is depicted assassinating Arizona state authorities blocking the establishment of a Martin Luther King holiday, hit national TV right on the holiday last month.

ABC's news talk show "Nightline" commemorated the birth of the late civil rights leader with a Jan. 20 show devoted to the video and its attendant controversy. Fill-in host **Forrest Sawyer** grilled PE leader **Chuck D**; the rapper traded barbs with Chicago Tribune columnist **Clarence Page**; and the protestations of Baltimore Sun critic and Musician contributing editor **J.D. Considine** went largely unheard.

The glib Page, who appeared to talk in 20-second sound bites, punctured Chuck D's tame defenses of his wrong-headed (albeit attention-getting) stunt, letting the air out of any notions that the video's vigilante imagery is an appropriate homage to the nonviolent leader's legacy. Still, the entire "Nightline" spectacle left the Blitz uneasy.

Certainly, some rap songs and videos contain ideas and images that are worthy of serious, skeptical scrutiny, and the pop music press, black and white, has not been lax in arguing the genre's more controversial elements, to the point of open internecine warfare. However, the only time the mainstream press and media take any interest in hardcore rap is when a group incites a storm in some national quarter.

Considine, whose comments were ignored or left without follow-up questions in the "Nightline" showdown, gets his licks in on this subject in the cover story of the February Musician, "Fear Of A Rap Planet." In this thoughtful piece, he scores the mass media, "for whom rap seems to be a never-ending source of scare stories."

Considine points out that the notorious Central Park "wilding" gang assault and rape of a white banker by black youths was tied, without substantiation, to rap (specifically, to **Tone Loc's** "Wild Thing") in initial news accounts. He also cites a 1991 piece by Chicago Tribune columnist **Bob Greene** that linked rap videos to a New York mugging, even though bemused police made no such connection. Considine also recalls the

sensational treatment of rap in Newsweek and New Republic cover stories.

Considine's take was reinforced by the fear and trembling apparent in the recent coverage of an all-star rap concert at Madison Square Garden, held in the wake of the tragic deaths of 11 people at a charity basketball game at a City College of New York campus. In its "Rockbeat" column, the Village Voice wryly commented on the press' undisguised apprehension with the headline, "None Killed At Garden Rap Concert."

While criticism of rap will remain pointed as long as the genre remains a volatile and highly visible format for expression, the mainstream dailies, news weeklies, and TV networks senselessly fuel hysteria by continuing to brand the style as some sort of musical boogie man. Rap should be viewed as something more than another morsel for the media to chew on during those calm periods when **Axl Rose** isn't creating a disturbance.

The Blitz



CHRIS MORRIS

SPEAKING OF AXL, Guns N' Roses is the subject of a new book, "Guns N' Roses: The Most Dangerous Band In The World," coming from Hyperion in April. The book, a rehash of interviews conducted for England's Kerrang! between 1988 and 1990, isn't noteworthy by itself. It should nonetheless

arouse the ire of the temperamental Mr. Rose—it was penned by **Mick Wall**, the British journalist bashed by name (along with Spin's **Bob Guccione Jr.** and Hit Parader's **Andy Secher**) in the dukes-up song "Get In The Ring" on GN'R's "Use Your Illusion II." Judging from the often harsh picture Wall paints of the group, Round Two may be coming up.

EXPRESS YOURSELF: Toronto-based Music Express magazine will be the official in-store rag for Wherehouse Entertainment stores, beginning with the March issue. Every month, 250,000 copies of ME will be distributed by the chain. The publication is no stranger to retail outlets: It has published special issues for Dallas-based Sound Warehouse and Toronto-based A&A. Look for Nirvana on the cover of ME's Wherehouse premiere issue.

THE ELVIS CONSPIRACY (Syndicated, Jan. 22)

The King called the other night to say he'd be popping over to catch the new two-hour live special.

Maybe I should explain—I've been tight with the King since I ran into him in a poker parlor in Gardena, Calif., back in 1981, four years after his alleged "death."

He arrived a little before show time, bearing provisions for the evening: three six-packs of Coke, three jumbo bags of Chili Fritos, and four peanut butter and mashed banana sandwiches in baggies. He carried a rolled-up copy of the Weekly World News under his arm.

"Ah gotta keep up with mah press," he drawled.

My guest warmed visibly as the host of "The Elvis Conspiracy," his old buddy Bill Bixby, invited viewers, with a straight face, to witness "more history in the remaking."

Bixby also hosted last year's high-rated special "The Elvis Files," which had intimated that the King was secretly an FBI agent who had faked his death in 1977 to escape the wrath of vengeful mobsters. A call-in poll showed that 79% of the viewers believed Elvis could still be alive.

The King told me he had missed the earlier telecast. "Ah was out bowlin' with Jim Morrison that night," he explained.

Bixby announced, "Our first show seemed to raise more questions than it answered," and immediately began debunking evidence from "The Elvis Files." A 1984 photo of "Elvis" and Muhammad Ali, for example, proved to be a shot of the boxer and his agent. Ali sent along a poem for Bixby: "Elvis was the coolest, without a doubt/If you say this chump Larry was Elvis, I'm gonna knock you out."

An L.A. investigator named Monte Nicholson (author of "The Presley Arrangement" and "Elvis Calling") suggested the King was still alive, operating under the name "Jon Burrows."

"Heck," the King commented, "Ah never use that handle anymore. Ah've come to prefer the name Lance Freelove. This Burrows guy is proba-

bly jes' Jerry Lee Lewis, makin' more trouble."

The show recapped what Bixby called "verifiable" Elvis sightings—at the Winesberg Inn in Clyde, Ohio, in 1991, a bar in Grand Blanc, Mich., in 1989, an office building in Kalamazoo, Mich., in 1988, and a farm in Blount County, Ala., in 1989.

"Now why would Ah wanna hang around those type a' places?" the King said scornfully. "You know Ah spend all mah free time in Maui!"

On screen, more evidence was breaking down. A handwriting expert said that letters by "Burrows" and Elvis were the work of two different people, and a UCLA phonetics professor examined a song by "Sivle Nora" ("Elvis Aron" spelled backward) and found it to be the work of an impostor.

Finally, in the show's last half-hour, former road manager Joe Esposito (author of the forthcoming "Elvis And The Memphis Mafia") and hairdresser-turned-spiritual-adviser Larry Geller (author of "If I Can Dream: Elvis' Own Story") came forth to state their opinions that Elvis was, in fact, very dead.

"Haw! We got 'em buffaloed," the King cried jubilantly.

But my guest's delight turned to rage as the obese Elvis imitator Johnny Harrah began to sing, "Is the King still alive, or is he playing with our minds?" over the credits.

Reaching into the armpit of his fringed leather jacket, the King pulled out a gold-plated, pearl-handled Colt Python and emptied it into the screen. One errant shot blew the head off a porcelain Nipper figurine atop the cable box.

As the smoke cleared and the set sputtered sparks, the King exclaimed, "Damn! That was worse than watchin' Robert Goulet on a muscular dystrophy telethon!"

I wasn't certain if the King was referring to Harrah's performance or to "The Elvis Conspiracy." But I was sure that he would have made one heck of a television critic.

CHRIS MORRIS

TELEVISORY

Forthcoming television programming of note:

"Austin City Limits," Sat., Feb. 1 (PBS, consult local listings): **Dan Hicks** reunites with his **Hot Licks** and performs with his current band, the **Acoustic Warriors**.

"Hot Country Nights," Sun., Feb. 2 (NBC, 8 p.m. EST): Guests include **Ronnie Milsap**, **Kathy Mattea**, **Travis Tritt**, the **Kentucky Headhunters**, **Roy Rogers**, and **Clint Black**.

"Great Performances," Fri., Feb. 7 (PBS, check local listings): **Kathleen Battle** and **Wynton Marsalis** perform baroque classics.

"Thursday Night Concerts," Thurs., Feb. 13 (pay-per-view, 10 p.m. EST): "The Monsters Of Rap," featuring **Queen Latifah**, **Digital Underground**, and **Naughty By Nature**.

News of forthcoming events—live performances, specials, and talk-show appearances on network and cable shows—should be sent to Medialine editor **Chris Morris** at **Billboard**, 9107 Wilshire Blvd., Suite 700, Beverly Hills, Calif. 90210.

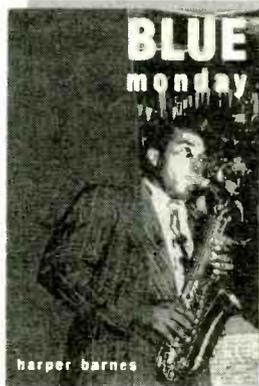
IN PRINT

BLUE MONDAY By Harper Barnes (The Patrice Press, \$9.95)

Barnes, the critic-at-large for the St. Louis Post-Dispatch, has penned a mystery novel that takes its intriguing plot cue from the bizarre death of Kansas City big-band jazz titan **Bennie Moten**, who died on the operating table in 1935, the apparent victim of a botched tonsillectomy. Members of the Moten band later regrouped in **Count Basie's** orchestra.

In the novel, cub reporter **Michael Holt** (a character apparently based to some degree on novelist Barnes, who worked as a police reporter) begins to suspect Moten was murdered. His investigation of the case takes him through the backwaters of Kansas City, a '30s mob stronghold run by corrupt mayor **Tom Pendergast**.

The "mystery" here unfolds slow-



ly and is resolved unsatisfyingly, as the plot takes an abrupt detour some 30 pages before the book's end. Barnes doesn't help things by injecting some stock figures from '30s tough-guy movies into the action: Can anyone really take a roguish Irish reporter named **Patrick O'Malley** seriously?

The boon for music lovers in

"Blue Monday" is its detailed depiction of the jumping jazz scene in wide-open Kansas City. Two of the central characters in the book—a piano player and drummer—are based on **Mary Lou Williams** and **Jo Jones**, and one recurring minor figure is a double for **Charlie Parker** (the legendary tale of young Bird being gonged off stage when Jones tossed a cymbal at him is recreated here).

Barnes is at his best when he reimagines the high-energy jam sessions that kept clubs like the **Sunset** and the **Reno** hopping until dawn. The book's best sequences are minutely researched depictions of jam sessions involving **Big Joe Turner**, **Pete Johnson**, **Lester Young**, and other lions of the K.C. scene.

("Blue Monday" is available from the Patrice Press, 1701 S. Eighth St., St. Louis, Mo. 63104.)

CHRIS MORRIS



Move Over, Man Of Steel. Prince is the star of his own comic book, published by **Piranha Music**, an imprint of **DC Comics**, home of **Superman**, **Batman**, and other top-selling superheroes. The book, in which the singer tangles with dastardly **Twin Cities** musician **Gemini**, has gone into a second printing and is reportedly commanding \$20 among collectors. (Artwork: **Brian Bolland**)

Radio

Top 40 Stations That Actually Went Up More Street Promo, Less Cash, Less Hype

BY SEAN ROSS

NEW YORK—When you tell top 40 PDs that you're writing about fall Arbitron success stories, they all ask the same question: "Going to be a pretty short article, huh?"

Well, the fall book was brutal for top 40. Of 144 top 40 outlets in the top 100 markets, 85 were down. And 53 of those lost more than half a share. But there are still fall successes. Of the 59 stations that were up or stayed flat, 33 of those were up by more than a half share.

Some of the top 40 winners will tell you that they became more heavily dayparted and backed off of "disposable music," read rap. But there are others who, having made unsuccessful attempts to broaden, went more rhythmic, and a healthy number of churban outlets rose, perhaps because Arbitron began using new census figures reflecting an increased Hispanic population.

One common thread here is an emphasis on street promotions over major cash giveaways. Some PDs say that big money is not effective anymore; others admit they just didn't have it to give away. The other is a move—documented in these pages six months ago—from the ballsy, "in your face" sound to softer, "cooler" production elements or even female sweepers.

One fall success story, WEGX Philadelphia, was recently profiled here. Another, WPOW Miami, is profiled on page 65. Here are 27 more:

• Allentown, Pa.: WAEB-FM (7.5-10.1) had some help from former rival WHXT, which went oldies this fall. But new PD Pete Cosenza also gave the station a face lift—a new lineup, the new B104 nickname, and a "less hyped" presentation where the standard diary liner about "at home, at work, or in the car" became "at your desk, in the car, or at home in bed." Musically, he tried to get away from both "extreme rock records and extreme dance records."

• Austin, Texas: Mainstream KHFI (6.3-7.5) rebounded, despite the reconfiguring of rival KBTS (4.5-4.0) as a churban outlet, and the debut of modern rock KNNC. Its TV campaign promoted the station's new dial position (it recently dropped its K96.7 nickname to avoid confusion with its former dial setting, now known as K98). The cash contest gave \$96 to several callers daily who listened to hear their ZIP codes.

• Baltimore: Churban WERQ (92Q)'s 0.9-3.3 first book seems to have come at the expense of top 40 rival WBSB and urban WPGC Washington, D.C., but not, thus far, from crosstown urban WXYV, which is interesting since 92Q is heavily on the streets in the black community. Musically, 92Q has dropped the poppier things it signed on with (e.g., Bryan Adams, R.E.M.) but PD Jeff Ballentine says 92Q plays fewer R&B ballads and more "All 4 Love"/"Vibeology" type dance-pop than a WPGC.

• Boston: WXKS-FM (Kiss 108) is

still behind the 6.7 12-plus it commanded nine months ago. But its 5.0-5.5 rise makes it third in the market, the No. 1 music station, and puts Kiss back ahead of rival WZOU (7.1-5.3) for the first time in awhile. Musically, Kiss backed away both from some of the older titles that it was using to fight hot AC WBMX and from a brief experiment with up-tempo pop like Bob Seger and Bad English. Kiss had a "\$25,000 World Pass" secret-location contest and a cash contest called the "Kiss Money Machine."

• Buffalo, N.Y.: Heavy dayparting paid off for WKSE, which was up 7.9-8.4 12-plus and first in 18-34. Promotionally, WKSE had run a birthday contest with five-seven small-cash prizes daily instead of the usual \$5,000-\$25,000 a week, and brought in P.M. Dawn, Natural Selection, and host Shadoe Stevens for a listener party.

• California churbans: There was a lot of action here, some of it undoubtedly due to the new population figures. Besides KPWR (Power 106) Los Angeles' best book in a year, there was also: KKXX Bakersfield (8.7-12.1), which installed research, reconfigured the spotload to get rid of the one-song music sets, and ran a music montage promotion; KBOS Fresno, whose 3.6-5.4 comeback put it just ahead of new rival KQPW (4.6-5.3). KBOS also reworked its stops for longer music sweeps and went to softer production; KDON Monterey (9.6-11.8), which did a "daily cash payoff" with \$100 prizes for five weeks, followed by a \$1,000 weekly contest for the next seven, and which was No. 1 25-54; as well as KGGI Riverside (7.3-9.1) and KSFM Sacramento (6.3-7.7).

• Columbia, S.C.: WNOK gave away a trip a week during the summer and went down. This time it concentrated on local events and some direct-mail tradeout, and rebounded

8.0-9.3. Musically, WNOK became "very selectively dayparted." PD Jonathan Rush deepened his oldies library with some adult titles during the day and things like the Time's "Jungle Love" at night. WNOK also lost its only direct competitor this fall when rock-leaning WYYS became country WHKZ.

• Harrisburg and Wilkes-Barre, Pa.: There were only a handful of top 40 stations that were No. 1 in their market and the Keymarket Group had two of them this fall. Both WNNK (11.3-14.8) and WKRZ (15.0-16.5) rebounded without any TV advertising or cash contesting. Both are adult, rock-leaning top 40s of the sort that never dropped oldies like "Jack
(Continued on page 69)



Morning Man Gets Canned. WZPL Indianapolis morning man Dave McKay recently broadcast for 108 straight hours to fill up a 50-foot Mayflower moving van with food and clothing for the homeless of central Indiana. McKay is seen here with some of the donations.

Will Sponsor Remotes Take Over Radio? In Tough Economy, Even Large Markets Say Yes

BY ROCHELLE LEVY

LOS ANGELES—Although most programmers are not thrilled about sponsor remotes, today's tough economic climate is forcing some hands. What used to be primarily a small- and medium-market scenario is now being played out in some of the largest markets.

"Before times got tight, remotes used to be a choice," says top 40 WNVZ Norfolk, Va., OM/PD Chris Bailey. "Now, you really can't afford to turn away the business."

KIIS Los Angeles PD Bill Richards sees a change even in the L.A. market. "If you won't do it, there's always someone in town willing to take the money and do it. It's difficult to set standards when the guy across town will take it."

Some stations claim remotes are a matter of choice, not necessity.

Says Dickie Rosenfeld, GM of country KILT Houston: "We're not doing them to stay in business. If it's good for us and the client, we'll do them." But KROQ Los Angeles GM Trip Reeb acknowledges that the demand is there. "This is the era of value-added marketing. People want more for their money," he says.

Or as AC WJQI Norfolk promo-

'Now, you really can't afford to turn away the business'

tion director Rick Dillow says, "Since last year, with the war effort gearing up, a lot of stations in this market threw the rules away. They took the buy, the money, whenever they could. You find yourself working two remotes in one day." WJQI does about 30 sponsor remotes a year, Dillow says, with the bulk of those airing during the summer months.

WSRZ Sarasota, Fla., GM Hank Kestenbaum adds, "In the smaller markets, radio people go out and sell the product. The bigger the market, the more available dollars there are. They don't have to hustle so hard. But with the economy being a little soft, they find they have to hustle. In their hip pockets, they have live broadcasts."

Bailey says Z104 used to have a policy regarding the number of remotes, but that's been thrown out the window. "We try to price them high to discourage people," he says, but even that doesn't quench businesses' thirst for live broadcasts. With the Tidewater area having become a sea of remotes on the weekends, Z104 goes jockless over the weekends to "cut back on talk and clutter," Bailey says.

With many stations averaging three to four remotes a week, everyone agrees creativity is the

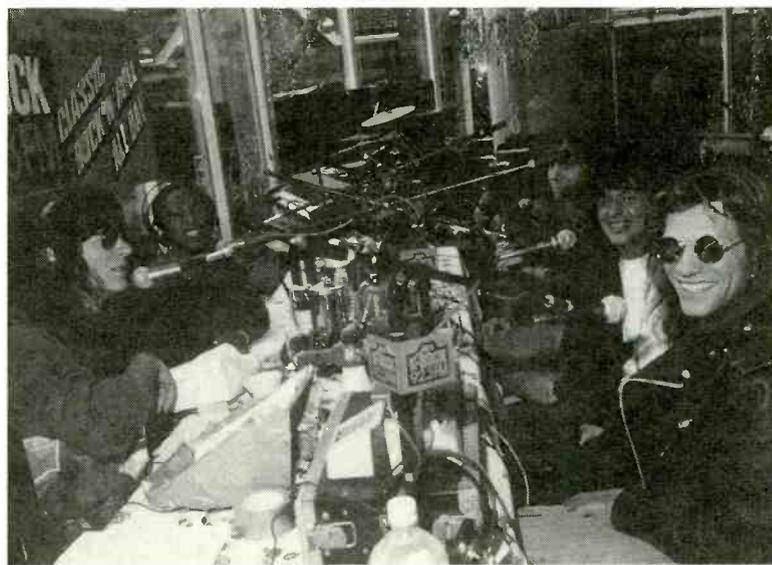
key. "You can't go out there, set up a table, and start hawking Thunderbirds," says KROQ's Reeb. When Reeb was approached by a tire company wanting to give away a set of tires during a remote, he enlisted the aid of morning team Kevin and Bean. "We called the show 'Don't Try This At Home,'" he says. "We took a car from a listener, ran over driveway spikes backward, and gave the tires to the guy who gave them the car to do it."

ANYTHING GOES

As part of a remote with a boat dealer, WSRZ's Kestenbaum put the Turtles on the radio from the hull of a speedboat. Another time, he planned to put one of his jocks in the ring with a professional wrestler at a car dealership. Unfortunately, for the station, the jock chickened out.

One of the biggest problems with live remotes is anything can happen—and sometimes does. Dillow had his jaw broken by an irate listener. "He was very drunk and dancing to the music. I asked him to move so people could walk up to our table," says Dillow. "The guy started hugging me, telling me he loved me. A few minutes later, he clocked me one and took off."

Larger markets still seem to be more selective about who they will hook up with. "We won't do a remote from a hardware store or from anyplace which really doesn't tie in with the station," says Reeb. Topless bars seem to be off everyone's list, but "pretty much, that's about it," says Dillow. "We'll do everyone else, from a cabinetmaker to a car dealer."



Facing Off. WXRK (K-Rock) New York celebrated morning man Howard Stern's 38th birthday with a live broadcast from Tavern on the Green. Among the celebrities who visited Stern during the broadcast were Joan Rivers, Andrew Dice Clay, and members of Bon Jovi. Pictured, clockwise from bottom left, are Stern, sidekick Robin Quivers, and Bon Jovi members David Bryan, Richie Sambora, and Jon Bon Jovi.

**The One That Wants
To Hear From You
BILLBOARD RADIO
212-536-5028**

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	2	10	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 38-74086	◆ G. MICHAEL 1 week at No. 1
2	1	1	13	CAN'T LET GO COLUMBIA 38-74088	◆ MARIAH CAREY
3	3	3	13	BEAUTY AND THE BEAST EPIC 34-74090	◆ CELINE DION/PEABO BRYSON
4	12	19	4	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
5	4	4	15	KEEP COMING BACK CAPITOL 44753	◆ RICHARD MARX
6	13	22	3	MISSING YOU NOW COLUMBIA 38-74184	◆ MICHAEL BOLTON
7	5	5	17	BROKEN ARROW WARNER BROS. 4-19274	◆ ROD STEWART
8	8	11	12	SOMEWHERE, SOMEBODY A&M 1577	◆ AARON NEVILLE
9	6	6	18	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
10	11	13	12	I FALL ALL OVER AGAIN QUALITY 15180	◆ DAN HILL
11	9	8	15	NO SON OF MINE ATLANTIC 4-87571	◆ GENESIS
12	7	9	13	DANIEL POLYDOR ALBUM CUT/PLG	WILSON PHILLIPS
13	14	15	11	CHANGE ARISTA 1-2362	◆ LISA STANSFIELD
14	10	7	20	THAT'S WHAT LOVE IS FOR A&M 1566	◆ AMY GRANT
15	25	34	3	YOUR SONG POLYDOR ALBUM CUT/PLG	ROD STEWART
16	21	24	8	I KEEP COMING BACK TO YOU REPRISE ALBUM CUT	◆ BETH NIELSEN CHAPMAN
17	15	21	11	EVERY ROAD LEADS BACK TO YOU ATLANTIC 4-87572	◆ BETTE MIDLER
18	30	43	3	SAVE THE BEST FOR LAST MERCURY 865 136-4	◆ VANESSA WILLIAMS
19	24	29	4	GOOD FOR ME A&M 1573	◆ AMY GRANT
20	18	17	19	I WONDER WHY ARISTA 1-2331	◆ CURTIS STIGERS
21	17	12	16	CONVICTION OF THE HEART COLUMBIA 38-74029	◆ KENNY LOGGINS
22	26	26	8	I'LL GET BY COLUMBIA 38-74109	◆ EDDIE MONEY
23	23	25	10	DON'T TURN AROUND COLUMBIA ALBUM CUT	◆ NEIL DIAMOND
24	19	14	13	DREAMS TO DREAM MCA 54203	◆ LINDA RONSTADT
25	16	16	20	SET THE NIGHT TO MUSIC ATLANTIC 4-87607	◆ ROBERTA FLACK/MAXI PRIEST
26	27	27	6	STARS ATCO EASTWEST 4-98636	◆ SIMPLY RED
27	29	23	21	LIVE FOR LOVING YOU EPIC 34-73962	◆ GLORIA ESTEFAN
28	20	10	16	BLOWING KISSES IN THE WIND CAPTIVE 4-98683/VIRGIN	◆ PAULA ABDUL
29	28	18	24	WHEN A MAN LOVES A WOMAN COLUMBIA 38-74020	MICHAEL BOLTON
30	22	20	13	SPENDING MY TIME EMI 50366	◆ ROXETTE
31	31	30	8	HOLDING ON EPIC 34-73963	◆ BEVERLEY CRAVEN
32	34	41	4	TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON
33	40	—	2	THE REAL THING COLUMBIA 38-74186	KENNY LOGGINS
*** POWER PICK ***					
34	44	48	3	TO BE WITH YOU ATLANTIC 4-87580	◆ MR. BIG
35	36	37	5	THE WAY I FEEL ABOUT YOU WARNER BROS. 4-19088	◆ KARYN WHITE
*** HOT SHOT DEBUT ***					
36	NEW ▶	1	1	MASTERPIECE REPRISE 4-19076	ATLANTIC STARR
37	33	32	9	MY GIRL EPIC 34-74108	◆ THE TEMPTATIONS
38	35	33	25	DON'T WANT TO BE A FOOL EPIC 34-73879	◆ LUTHER VANDROSS
39	46	—	2	REMEMBER THE TIME EPIC 34-74200	◆ MICHAEL JACKSON
40	32	28	11	BLACK OR WHITE EPIC 34-74100	◆ MICHAEL JACKSON
41	39	31	16	SAVE UP ALL YOUR TEARS Geffen 19105	◆ CHER
42	37	39	32	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
43	NEW ▶	1	1	(I'VE GOT TO) STOP THINKIN' 'BOUT THAT COLUMBIA 38-74214	◆ JAMES TAYLOR
44	45	42	33	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS
45	NEW ▶	1	1	HAZARD CAPITOL 44796	◆ RICHARD MARX
46	42	36	31	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
47	41	38	29	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
48	NEW ▶	1	1	YOU'RE ALL THAT MATTERS TO ME ARISTA ALBUM CUT	◆ CURTIS STIGERS
49	38	35	8	LIGHT A CANDLE MERCURY 866 098-4	THE TRIPLETS
50	43	45	6	SHAMELESS COLUMBIA ALBUM CUT	BILLY JOEL

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's PD of the week

Frank Walsh
WPOW Miami



THE LAST two months have, to put it mildly, been a series of jolts for the folks at WPOW (Power 96) Miami. First, VP/programming and morning host Bill Tanner was charged with felony drug possession. Several weeks later, morning partner G. Michael McKay was arrested on morals charges. Then p.m. driver Don Cox, who had his own highly publicized drug problems in the early '80s, was arrested for drunk driving.

It would have been understandable if Power's ratings were hurt by just one of those crises. But the top 40/dance outlet had its best Arbitron ever, going 5.1-6.2 in the fall, and finishing No. 2 behind AC WLYF's 7.2.

Before the arrests, things had been looking up for WPOW. The addition of new census information boded well for a station with a 55% Hispanic audience. So did the fact that rival WHYI (Y100) was in the process of segueing to AC. Frank Walsh, who was promoted from APD to PD after Tanner's resignation, admits that he didn't know what to expect after that. But, he says, "The response from our listeners on the request lines and on the streets had been very favorable to Power 96. It was 'we're sorry you're having some problems, but we're still behind you and we're still going to listen.'

"I have a truck which has the Power 96 logo painted all over it. I purposely drove the truck a little more than usual during this time just to see what was out there, and got very few negative comments thrown at me. If there were any, they were during the first week."

The same went for WPOW's in-house perceptual research. There wasn't a decline in the number of people who named Power as their favorite radio station. Asked if they'd noticed any changes in the station, Walsh says, "While one-third of the responses mentioned things happening at Power 96, 95% of those people still listened to the radio station. They knew there had been a problem involving Tanner, they knew Tanner and G. Michael didn't work there anymore, but they still listened."

"We have never acknowledged anything on-air except for a few immediate statements by [GM/co-owner] Greg Reed. We just went ahead and gave people the product they were used to and I think that helped. People heard the music and heard the DJs being warm and personable. That's what people were listening for and it was a big factor in helping us get through this whole thing."

Walsh also notes that Reed "rallied everybody around the station right away. He said we all know we have good people and a great product and that we had to remember that and get positive about what we were doing. It was like turning on a light switch; immediately the attitude at the station turned around."

On Jan. 6, Cox returned to the air and former morning co-host Mindy Frumkes returned to WPOW and was

teamed with co-host Bo Griffin. WPOW also added the slogans "new for '92" and "too legit to quit." The first was a message for the audience; the second, Walsh says, was to motivate his staff.

WPOW's music is still the same unusual mix that Walsh helped establish after joining Power 96 in 1987 from the PD slot at crosstown WTHM, the suburban FM that was one of the few stations to run a dance format between the first and second disco booms. Freestyle music, something other dance outlets have backed away from, is still a major part of the mix. So is the Miami bass sound that has started to make a comeback nationally in recent months.

So are some pop crossovers that go beyond what most other dance stations play, among them, "No Son Of Mine," "Home Sweet Home," and "Spending My Time." Walsh puts those songs he thinks he can deal with in callout and usually adds them once they become familiar to 50% of the audience.

Here's WPOW in afternoon drive: Atlantic Starr, "Secret Lovers"; Sounds Of Blackness, "The Pressure"; Corina, "Whispers"; the KLF, "What Time Is Love"; Stacy Earl, "Love Me All Up"; Scorpions, "Wind Of Change"; Kym Syms, "Too Blind To See It"; G.T., "I Need You"; and Lisette Melendez, "Never Say Never."

Something else that distinguishes WPOW from other dance outlets is its conservative stance on up-tempo R&B. Partially because of black/Cuban tensions in Miami, black and Hispanic musical tastes in that city have remained polarized, Walsh says, even as they've started to drift closer again in other markets.

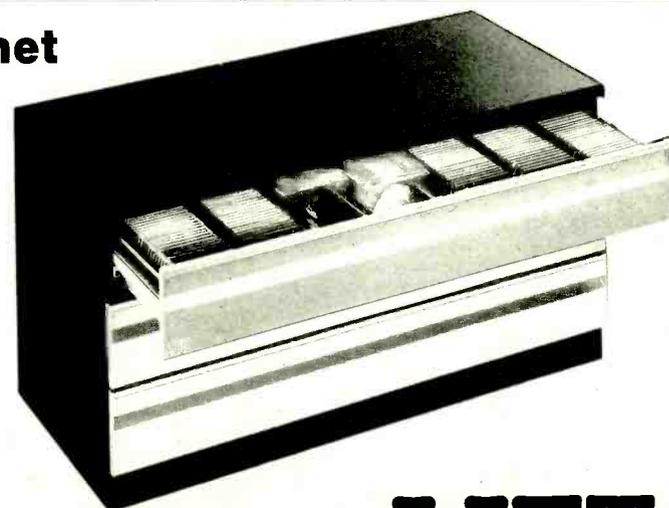
That makes urban rival WHQT (Hot 105)'s decision to move to a crossover format a chancy one. "Right now, they're very erratic musically," Walsh says. "When we first heard they were going CHR, we thought they would go in the direction that Y100 abandoned and play the very successful artists that we don't play, like Don Henley or Rod Stewart or maybe some rock ballads like Firehouse. But they've stayed away from all that stuff. They're playing their urban list with a few of the dance records that have crossed over nationally."

WPOW has used different music-related contests each week to promote its new lineup. Besides a \$96 hourly money-song contest Thursdays, it also held a "2 Legit 2 Quit" weekend with Hammer CDs, videos, and a tape of the station's custom mixes, which was followed by a \$965 giveaway on the next Monday, when the station played its customized version of "2 Legit." It also did a "Powermix weekend," where it used all eight of the station mixers, gave away mix tapes, and then gave away \$196 when some of the station's remixes were played on the following Monday.

SEAN ROSS

CD Storage Cabinet

Are you looking for a way to store and lock your valuable CD's? Our storage cabinet holds 840 CD's in their jewel boxes for immediate access to your programmer or disc jockey. Steel construction with 3 lockable drawers and stackable. 4ft x 2ft x 2ft.



LIFT Display Inc., 115 River Road, Edgewater, NJ 07020
Tel.: 201/945 8700, 945 8863, 945 8412, Fax: 201/945 9548

LIFT®
Systems with a future.

DIGITAL CABLE AUDIO SERVICES SEEN AS BUDDING ALTERNATIVE TO COMMERCIAL RADIO, CDs

(Continued from page 1)

claim they are not targeting commercial radio, their marketing tells a different tale. DCR television spots, for example, tout the benefits of being jockless and commercial free. A direct-mail piece for DMX boasts that listeners will hear "70% more cuts per artist than even the best commercial FM station has ever brought you before" and tells potential subscribers that "commercials are long, loud, and annoying. A high price to pay for music enjoyment."

The mailer further claims commercial radio listeners pay an additional price in "the limited nature of the listening experience itself. Advertisers need a big audience. And the only way to deliver that audience all the time is to play the same power hits over and over again."

In their presentation, large playlists, and lack of ads, the cable radio services do not resemble commercial radio. But that does not stop some PDs from keeping a wary eye on them, even though most say it is too soon to see any audience erosion.

To PDs like KKDJ Fresno, Calif.'s Willobee, cable audio services are "a sore subject." Fresno has DCR, which Willobee says is selling itself heavily on television there. "There are enough problems in this business to begin with," he says. "To add another variable into the formula, you have to worry about cutting up the pie even smaller. Anything can pose a threat to commercial radio because there are so many things in our face."

MOBILITY IS KEY

Other programmers are less concerned than Willobee about a potential threat from cable audio. In fact, they say, drive-time radio hours—the most billable for commercial radio—will remain unthreatened until the technology is created to make cable a mobile medium. PDs also point to radio's localization, news content, promotions, and even personalities as advantages it has over cable audio.

"Radio is entertainment," says KRFX Denver PD Jack Evans. "What they're offering is what people can get from a CD or cassette." Crosstown KBCO PD Doug Clifton says, "I'm going to have to see some figures about how it's doing before I'm running up and down scared about it. It's too early to tell what kind of impact they're going to make."

While all three services claim to be "record-industry friendly" and try to discourage home taping by not playing entire albums or announcing songs before they are aired, not all of the cable companies selling the services share that attitude. David Campbell of The Music Man in Norfolk, Va., who just subscribed to DCR, says that a sales representative at Cox Cable pitched the service to him as "an alternative to buying CDs," much to his horror.

DCR VP of marketing Paul Clough says this is not the sales pitch cable companies are encouraged to use, but "you can never control what a given telemarketer will say. We don't feel it is a substitute for CDs," he adds. "It's a dramati-

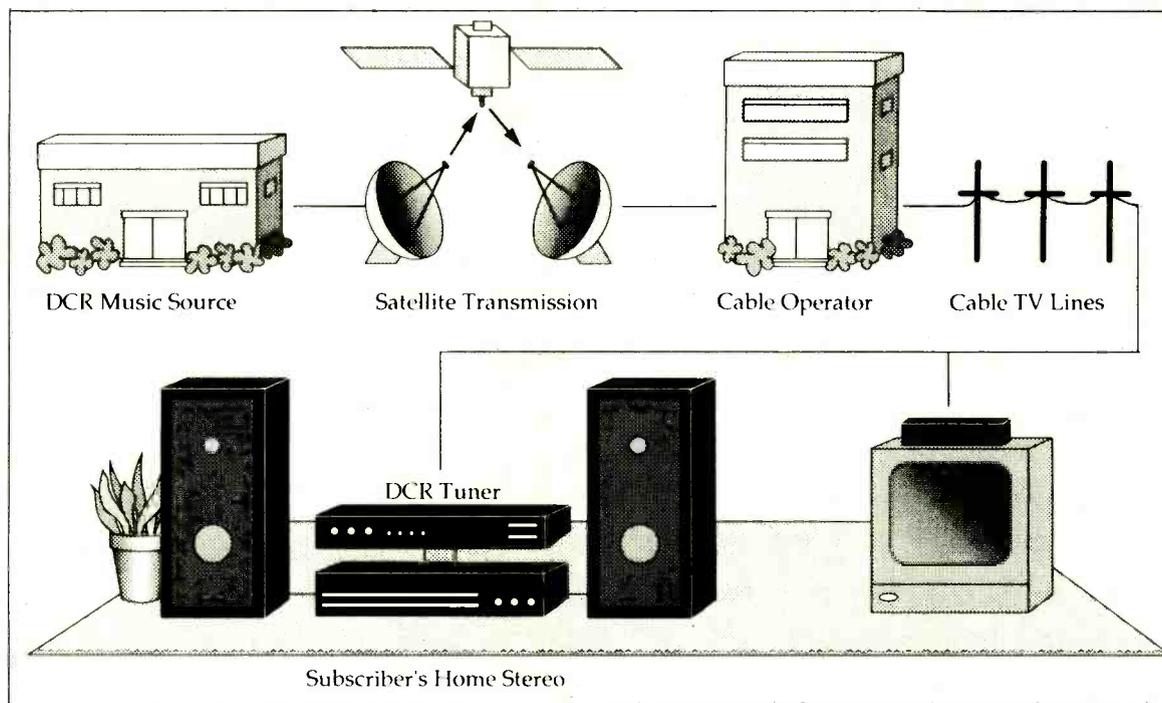


Diagram shows the steps in digital cable audio transmission. CD-quality digital sound is transmitted via satellite to cable operators, who send the service into homes over regular cable TV lines. In the home, subscribers can select from numerous channels of music and special programming. (Graphic courtesy of Digital Cable Radio.)

cally different listening experience. People aren't signing up to tape music, they are signing up to hear music in a whole new way."

Some in the music industry see digital cable radio not as a threat, but as an opportunity. In December, for instance, DCR launched a joint venture with Tower Records that enables listeners to call an 800 number and order any albums they hear on the service. Company officials are working on expanding that service to include access to concert information and tickets.

In addition, Capitol Records runs ads for its product on Digital Planet. Last year, it included an 800 number in these ads for direct-response sales; but it has since dropped that feature, concluding that the service's audience is still too small for direct marketing.

GROWING QUICKLY

Although they have modest subscriber bases at present, the services are growing. The 30-channel DMX is now available in about 90 cable systems in markets including its home base of Los Angeles, as well as Chicago, Philadelphia, San Francisco, Denver, Dallas, and Miami. While Tennison says it is too early in the national launch to give "meaningful" subscriber figures, she claims the service has received commitments that would put DMX in 150 cable systems by midyear, making it available to nearly half of the nation's 55 million cable subscribers.

Hatboro, Pa.-based DCR, which programs 19 channels, is currently in 28 cable systems in markets like San Diego, Richmond, Va., and Jacksonville, Fla. Clough says it has slightly fewer than 20,000 subscribers. Projections call for the service to be in 80 markets by the second quarter and 105 by year's end.

Digital Planet's 26 channels are currently in 14 cable systems, and the company expects to have

400,000 subscribers by the end of the year. The Los Angeles-based company also plans to expand to 52 channels by December. Until recently, the service carried the programming of four commercial FMs, but replaced one, England's Piccadilly Key 103, with its own beautiful music format Feb. 1.

Digital Planet VP of programming Paul Goldstein will not comment on profits. DCR's Clough anticipates the company will break even within two years. And, while Tennison will not reveal whether DMX is profitable yet, she says, "We expect DMX to be a multi-million-dollar type of business."

All three services deliver CD-quality digital sound through a special tuner box and a cable hookup to

the consumer's stereo. Listeners subscribe through their local cable companies, generally paying about \$10 a month. For that price, subscribers get anywhere from 19 to 30 channels of commercial-free, jock-free (except Digital Planet), narrowly focused programming (e.g., show tunes, world beat, love songs, chamber music, opera, children's programming, folk rock). Most of the channels are programmed by former or current commercial radio PDs. In its direct-mail, DCR is described as "cable for your stereo."

While only Digital Planet back-announces titles, the jockless services also make record information available. Through the same 800 number they use to order albums, DCR subscribers can find out the

artist, title, album, and label of the song currently being played, as well as the two previous selections.

DMX offers the "DMX-DJ," a remote-control device that spells out the song information on an LCD window. The remote includes features like 10 preset channel buttons and a preset scanner. One of the company's slogans is "at DMX, disc jockeys should be seen, not heard."

In addition to their own programming, both DMX and Digital Planet also carry the audio simulcast of cable television channels like HBO, Cinemax, MTV, and VH-1, so subscribers can watch the video channels and listen to the sound through their stereo.

INTERNATIONAL EXPANSION

DCR has already been launched in Lucerne, Switzerland, and Mexico City. Plans are in the works to add nine other Mexican cities, and research is also under way in South America and several European countries, including the U.K., Scandinavia, Sweden, Norway, France, Belgium, and the Netherlands. Domestic plans call for expanding to as many as 250 channels, adding news, foreign language, sports, and education programming.

DMX recently launched its own international division, and anticipates having 30 channels available in Europe by the summer. Those channels will include programming like "U.K.'s hottest hits, Eurochart, and country-specific music," Tennison says.

A new commercial division at DMX is working on signing up retailers and professional offices; it is also spearheading a consumer electronics dealer program in which the tuner box can be sold through audio retailers. DMX is also developing a system in which it would contract with major labels and concert promoters for the rights to cablecast new albums and concert events on a pay-per-listen basis.

FCC Warns Outlets Not To Fight The Power MM Group Learns Lesson After Plug Pulled On WCFL

BY BILL HOLLAND

WASHINGTON, D.C.—An FCC field operations bureau spokesman says "it would be a real good idea" for stations to make sure they are in compliance with the commission when boosting power and changing antennas.

Why? So they don't end up like the MM Group's suburban Chicago outlet WCFL Morris, Ill. That station has been dark since Jan. 24, when the FCC pulled its plug.

The FCC says WCFL was not only blasting twice its authorized power of 11,000 watts into the Chicago area, but doing so on a new, nonauthorized, nondirectional antenna. It also says MM had never gotten around to paying an outstanding \$3,000 fine for a similar 1990 violation.

To go back on the air, the station

must pay its old fine and go back to square one for filing a construction permit for the new tower. (MM's

WASHINGTON ROUNDUP

lawyers have asked the commission to send along a copy of the earlier letter of forfeiture.)

In other FCC forfeiture news, the commission has fined WMCA New York \$12,500 for repeated violation of the sponsorship identification requirements in the Communications Act and the commission's rules. The FCC found that a weekly program on WMCA—"Healthline," hosted by Dr. Stuart Berger—was a paid-for program to discuss health issues (and pro-

mote Dr. Berger's practice) but not identified as such. Berger also sold time to sponsors promoting products. The FCC fined WMCA even though it had taken steps to correct the violation.

Also, the FCC, after waiting for a response from a licensee since last June, fined Heart of Texas Communications Ltd., the former owner of KYZZ (now KOOC) Killeen, Texas, \$5,000 for failing to award an announced prize in accordance with the terms of a contest.

The FCC said the only communication about the fine it had received was a letter in October from a Texas attorney who said he no longer represents the former licensee and that "Heart of Texas Communications Ltd. is bankrupt and all of the general partners are bankrupt."

THE TRUTH WILL SET YOU FREE.

" Now finally a chart that accurately reflects the status of every current song, nationally. One must give tremendous credit to Billboard for its boldness in pioneering such a superior chart..."

Frankie Blue
Assistant PD/ Music
Z-100 Radio

" It's about time we knew the truth! "

Rick Bisceglia
Senior VP Promotion
Arista

"The new Billboard charts are the true Contemporary Hits Rotation, as well as the Contemporary Hits Sales!"

Billy Brill
Director
Penguin CHR Promotion
Interscope Records

" Emmis Broadcasting has always wanted a relationship with the record community founded in actual airplay. This is a major step in that direction."

Rick Cummings
VP Programming
Emmis Broadcasting

We at Billboard know you're only as good as your information. As a result of our long-term commitment to pioneering technologies for the scientific measurement of radio airplay and over-the-counter sales, Billboard's charts and editorial coverage deliver the only accurate and reliable information on our industry. When you build on the truth, the sky is the limit.

Why settle for anything less?

It's not a Hit until it's a Hit in Billboard!

Album Rock Tracks™

COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 89 MONITORED ALBUM ROCK STATIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	11	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	◆ U2 9 weeks at No. 1
2	3	3	10	I CAN'T DANCE ATLANTIC 4-87532	◆ GENESIS
3	2	2	27	RIGHT NOW WARNER BROS. 4-19059	◆ VAN HALEN
4	4	4	8	KING'S HIGHWAY MCA ALBUM CUT	◆ TOM PETTY & THE HEARTBREAKERS
5	5	8	11	GHOST OF A CHANCE ATLANTIC ALBUM CUT	RUSH
6	15	42	3	AGAIN TONIGHT MERCURY 866 414-4	◆ JOHN MELLENCAMP
7	12	21	9	MAMA, I'M COMING HOME EPIC ASSOCIATED 35-74093/EPIC	◆ OZZY OSBOURNE
8	6	6	10	THERE WILL NEVER BE ANOTHER TONIGHT A&M 1588	◆ BRYAN ADAMS
9	14	17	5	TEARS IN HEAVEN REPRISE 4-19038	◆ ERIC CLAPTON
10	7	9	15	SMELLS LIKE TEEN SPIRIT DGC 19050	◆ NIRVANA
11	20	33	5	THE BUG WARNER BROS. ALBUM CUT	DIRE STRAITS
12	22	23	3	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
13	8	5	15	LOVE & HAPPINESS MERCURY ALBUM CUT	◆ JOHN MELLENCAMP
14	10	14	15	THE UNFORGIVEN ELEKTRA 4-64814	◆ METALLICA
15	18	13	19	ANOTHER RAINY NIGHT (WITHOUT YOU) EMI 50372	◆ QUEENSRYCHE
16	9	10	14	THE SKY IS CRYING EPIC ALBUM CUT	STEVIE RAY VAUGHAN
17	16	15	32	TOP OF THE WORLD WARNER BROS. 4-19151	◆ VAN HALEN
18	11	7	9	SHE TAKES MY BREATH AWAY COLUMBIA ALBUM CUT	◆ EDDIE MONEY
19	33	—	2	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
20	19	19	13	CALL IT WHAT YOU WANT Geffen 19113	TESLA
21	13	12	11	TAKE A CHANCE CAPITOL ALBUM CUT	BOB SEGER & THE SILVER BULLET BAND
22	17	11	21	HEAVY FUEL WARNER BROS. 4-19094	◆ DIRE STRAITS
23	27	29	6	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
24	25	34	3	HIT BETWEEN THE EYES (FROM "FREEJACK") MORGAN CREEK ALBUM CUT/MERCURY	◆ SCORPIONS
25	21	16	20	NOVEMBER RAIN Geffen ALBUM CUT	GUNS N' ROSES
26	24	22	14	WILD ON THE RUN EPIC ALBUM CUT	TALL STORIES
27	23	18	17	ROLL THE BONES ATLANTIC ALBUM CUT	◆ RUSH
				★ ★ ★ POWER TRACK ★ ★ ★	
28	39	—	2	EVERYTHING ABOUT YOU STAR DOG ALBUM CUT/MERCURY	◆ UGLY KID JOE
29	40	48	3	SHOW ME THE WAY INTERSCOPE ALBUM CUT/ATLANTIC	THE STORM
30	35	28	19	GET A LEG UP MERCURY 867 890-4	◆ JOHN MELLENCAMP
31	30	26	18	TO BE WITH YOU ATLANTIC 4-87580	◆ MR. BIG
32	37	45	3	COME AS YOU ARE DGC ALBUM CUT	NIRVANA
33	28	24	21	NO MORE TEARS EPIC ASSOCIATED 35-73973/EPIC	◆ OZZY OSBOURNE
34	29	31	6	PAINLESS IMAGO 25006	◆ BABY ANIMALS
35	31	27	6	LEVON POLYDOR ALBUM CUT/PLG	JON BON JOVI
36	38	35	8	JESUS HE KNOWS ME ATLANTIC ALBUM CUT	GENESIS
37	26	20	20	I'VE GOT A LOT TO LEARN ABOUT LOVE INTERSCOPE 4-98726/ATLANTIC	THE STORM
38	36	32	11	LOVE WALKED IN Geffen ALBUM CUT	◆ THUNDER
39	32	25	21	INTO THE GREAT WIDE OPEN MCA 54131	◆ TOM PETTY/HEARTBREAKERS
40	34	30	9	WASTED TIME ATLANTIC 4-87565	◆ SKID ROW
				★ ★ ★ FLASHMAKER ★ ★ ★	
41	NEW ▶	1	1	GO BACK TO YOUR WOODS Geffen ALBUM CUT	◆ ROBBIE ROBERTSON
42	44	47	3	TOUGH IT OUT PRAXIS ALBUM CUT/ZOO	WEBB WILDER
43	42	50	21	DON'T CRY Geffen 19027	◆ GUNS N' ROSES
44	41	46	10	SWEET EMOTION COLUMBIA 38-74101	◆ AEROSMITH
45	49	—	4	OUTSHINED A&M ALBUM CUT	◆ SOUNDGARDEN
46	NEW ▶	1	1	HELP ME UP REPRISE ALBUM CUT	◆ ERIC CLAPTON
47	43	41	3	HEART OF SOUL SIRE ALBUM CUT/REPRISE	◆ THE CULT
48	NEW ▶	1	1	UNTIL YOUR LOVE COMES BACK AROUND GIANT 4-19051	◆ RTZ
49	46	—	8	HOME SWEET HOME ELEKTRA 4-64818	◆ MOTLEY CRUE
50	NEW ▶	1	1	SAX AND VIOLINS WARNER BROS. ALBUM CUT	◆ TALKING HEADS

○ Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.
◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Memphis Station Eats Up Free Publicity Oldies 98 Diner Serves As Cross-Promo Partner

NEW YORK—Imagine having a breakfast platter named after your morning team at a restaurant named after your station where pictures of your air staff line the walls. That's the case in Memphis, where the Oldies 98 Diner operates in conjunction with the station of the same name, KPYR.

Credit for the concept goes to Paul Westphal, owner of the more upscale Hemmings Restaurant in Memphis. After deciding to open a diner in town, he approached KPYR GM Craig McKee about tying in with the station. Because Westphal was an established restaurateur, McKee agreed. The restaurant opened Dec. 12, serving lunch and dinner, then added breakfast to the menu a month later. The diner is now open every day from 6 a.m. to 11 p.m.

Much of the food on the menu is named after the jocks, artists, and songs heard on the station. Air-personality foods include the Big Kahuna burger, named for the afternoon jock, and the Michaels & Mehring breakfast combo (two eggs, toast, and a choice of bacon, sausage, or ham), named for the morning team. Then there is the Big Bopper hot dog, the La Bamba chili, or the Little Richard grilled-cheese sandwich. Breakfast items include the Fab Four (four buttermilk pancakes), and Blueberry Hill (blueberry pancakes). For dessert, there is the "unforgettable" Nat King Cole banana split.

The diner sound system is always playing the station, and on certain predetermined songs the diner staff begins a sing-along. The station provides them with lyric sheets for a new song to learn about every other week. KPYR promotion director John Doyle calls these "the real up-beat, fun songs," such as "Twist And Shout" and "Respect."

Diner employees are required to memorize information about the station, such as air-personality names, and when syndicated shows air. "People don't think of [the station and the diner] as two different entities," explains Doyle. "We get calls here asking what we pay waiters and waitresses. They get calls at the diner for requests. They have to be as knowledgeable about the station as we do about the diner. I consider it a flaw if someone asks a waitress who does traffic in the afternoons [and she doesn't know]."

To keep the diner staff motivated, Doyle occasionally quizzes them on station-related questions and rewards correct answers with prize-closet merchandise.

Station staffers helped collect some of the autographed photos, instruments, and music memorabilia that decorate the diner. The decor also consists of salmon-pink and teal-green booths, neon, spinning bar stools, a black-and-white checked floor, and the hood of a pink '57 Chevy mounted on the wall. Employees wear bowling shirts that match the booths. There is also a "diner line" phone that rings directly into the station control room for requests from the diner.

A local voice talent named Clau-



by Phyllis Stark

dia Hawkes was hired to voice the recorded promos as a character named "Flo." Hawkes was subsequently hired as a waitress at the diner, where she works as the "Flo" character. The recorded promo runs about once per daypart.

KPYR is not an investor in the diner, and does not share in the profits, but there is a merchandising deal for the Oldies 98 T-shirts sold there. (The station logo is incorporated into the diner logo.) Doyle says the station benefits greatly

from the exposure the diner affords and describes the relationship as "promotional partners in crime and catering."

Doyle says having a restaurant is a natural for station events. Tying in with the diner "gave us a location where we had easy access for promotions," says Doyle. "But it also gives us a real presence in the community." The diner contains a fully equipped broadcast booth for live broadcasts.

Not all of the restaurant promotions involve the radio station. It does some print advertising on its own, but Doyle meets weekly with the restaurant's assistant manager to discuss cross-promotional opportunities. Some of the ideas they have come up with and plan to implement this spring include a tie-in

(Continued on next page)

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	2	4	4	WHAT'S GOOD SIRE ALBUM CUT/WARNER BROS.	◆ LOU REED 1 week at No. 1
2	1	2	8	SAX AND VIOLINS WARNER BROS. ALBUM CUT	TALKING HEADS
3	3	3	10	CARIBBEAN BLUE REPRISE 4-19089	◆ ENYA
4	4	9	4	GIRLFRIEND ZOO ALBUM CUT	◆ MATTHEW SWEET
5	7	—	2	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
6	13	—	2	BAD LUCK EPIC ALBUM CUT	SOCIAL DISTORTION
7	6	12	4	COME AS YOU ARE DGC ALBUM CUT	NIRVANA
8	5	1	12	MYSTERIOUS WAYS ISLAND 866 189-4/PLG	◆ U2
9	8	5	11	STAR SIGN DGC ALBUM CUT	◆ TEENAGE FANCLUB
10	14	21	3	OPERATION SPIRIT RADIOACTIVE ALBUM CUT/MCA	◆ LIVE
11	21	—	2	THE LIFE OF RILEY MCA ALBUM CUT	THE LIGHTNING SEEDS
12	17	10	3	WHAT ARE WE GONNA DO CHAMELEON ALBUM CUT	DRAMARAMA
13	10	13	6	THROUGH AN OPEN WINDOW CRITIQUE ALBUM CUT	◆ CLIFFS OF DOONEEN
14	11	18	4	ONLY LOVE CAN BREAK YOUR HEART WARNER BROS. 2-40196	ST. ETIENNE
15	12	19	4	COLD, COLD HEART RCA 62033	MIDGE URE
16	NEW ▶	1	1	HIT ELEKTRA 4-64771	◆ THE SUGARCUBES
17	23	—	2	WINDOW PANE RELATIVITY ALBUM CUT	◆ THE REAL PEOPLE
18	15	14	6	ONE ISLAND ALBUM CUT/PLG	U2
19	20	15	6	FEAR (OF THE UNKNOWN) Geffen 2-21702	◆ SIOUXSIE & THE BANSHEES
20	25	25	3	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
21	NEW ▶	1	1	JUSTIFIED & ANCIENT ARISTA 2-2403	◆ THE KLF FEAT. TAMMY WYNETTE
22	18	16	9	SUCK MY KISS WARNER BROS. ALBUM CUT	◆ RED HOT CHILI PEPPERS
23	19	20	9	TELL YOUR SISTER CAPITOL ALBUM CUT	◆ LLOYD COLE
24	NEW ▶	1	1	BREATHE DEEPLY NOW DEDICATED 62177/RCA	THIS PICTURE
25	NEW ▶	1	1	LITHIUM DGC ALBUM CUT	NIRVANA
26	NEW ▶	1	1	FOR LOVE 4.A.D. ALBUM CUT/REPRISE	LUSH
27	9	6	6	HEAD ON 4.A.D. ALBUM CUT/ELEKTRA	◆ PIXIES
28	22	11	4	FIRST WE TAKE MANHATTAN ATLANTIC ALBUM CUT	R.E.M.
29	16	7	13	BALLERINA OUT OF CONTROL SIRE ALBUM CUT/REPRISE	◆ THE OCEAN BLUE
30	27	—	2	ONLY SHALLOW SIRE ALBUM CUT/WARNER BROS.	◆ MY BLOODY VALENTINE

○ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

MARKETING AND PROMOTIONS

(Continued from preceding page)



Pictured in front of the Oldies 98 Diner are, from left, KPYR Memphis promotion director John Doyle, GM Craig McKee, sales manager Karen Wesley, PD Keith Abrams, and diner owner Paul Westphal.

with Chiquita called the "bring your own banana" party, where listeners who bring a banana can get a banana split for 50 cents, and a series of drive-in movie nights where old beach movies and Elvis Presley films will be shown.

Doyle says having the diner "has opened up a whole new area of sales promotions." To promote a Chevrolet car show coming up in March, the diner will display cars in the parking lot. "That's something we wouldn't be able to do from the station," Doyle says. He also thinks the station will be able to get more movie screenings because they have a place to distribute tickets.

So far, Doyle says there hasn't been a need for much outside promotion because the diner is doing a good business and there are often lines of people waiting to come in. "There is so much we're biting at the bit to do," he says. "[But] right now we are blessed with an overabundance of customers."

But Doyle thinks this is probably a "honeymoon period" and that there will be a need for more promotion in the future. "We don't want

to implement all of our toys in the first couple of months," he says. "We want to continue to give it freshness on a monthly basis."

IDEA MILL: BROKEN HEARTS BALL

WAPW (Power 99) Atlanta will hold a Valentine's Day "broken hearts ball" for listeners without dates. A shredder will be provided for people who bring a picture of their ex.

WDRE Long Island, N.Y., will marry off morning man **Howie Greene** in a Valentine's Day mock wedding. Air staff will serve as ushers and bridesmaids, and morning co-host **Mina Greene** will be maid of honor. To enter, listeners submitted photos, and the "bride" was chosen from among 12 finalists who went out on a date with Howie. The winner also received a dowry that included a "honeymoon" in Jamaica, jewelry, life insurance, a security system, auto detailing, and a stereo.

KKDJ Fresno, Calif., is promoting the **Dire Straits** single "The Bug" by giving away a 1972 yellow Volkswagen Superbeetle. One hundred six listeners who call when

they hear the song will win keys. The keyholder who can start the car wins it.

KXIA Marshalltown, Iowa, gave away a prize package that included a college scholarship to the city's first New Year's baby. Besides a one-year scholarship to Iowa State Univ., the baby's parents received a \$100 savings bond, free photo developing for a year, and carpet and wallpaper for the baby's room.

PRO-MOTIONS

Former intern **Lisa Harmon** has been named promotion assistant at **WQHT** (Hot 97) New York, replacing **Barbara Josephson**, who exits... **KASP/WKBQ** St. Louis assistant director of promotions **Michelle Stalacker** exits for the same position at crosstown **WKKX** (Kix 104). No replacement has been named. Send résumés to **Todd Goodrich**, director of marketing and promotions.

WAAF Boston has an opening for a promotion coordinator to replace **Heidi Dagnese**. Send letter, résumé, and samples to promotion director **Sarah Duhaime**.

27 TOP 40 STATIONS THAT ACTUALLY WENT UP THIS FALL

(Continued from page 64)

And Diane" that other stations re-added this year.

- Indianapolis: Despite new churban competition from **WHHH** (Hoosier 96), **WZPL** was up 9.8-10.2. WZPL had its first star party during the fall as well as birthday game with a daily \$99.50 prize. Musically, WZPL is the last large-market stronghold for records like Billy Falcon, and London has taken a harder stance on day-parting rap recently, but WZPL is still more urban-flavored than a year ago, bringing back songs like "Everything" by Jody Watley that it did not play as currents. Hoosier, which debuted with a 2.2, is still fixing some signal problems and running college basketball. Currently, people are sending in guesses as to what the three Hs in the call letters stand for to win \$1,000.
- Jacksonville, Fla.: **WAPE's** 9.6-

11.7 rise puts the station back within striking distance of country **WQIK** (10.4-11.9). Jeff McCartney's main fall promotion was the TSL-building "star cash," where listeners had to know the four artists named during the previous dayparts. Musically, McCartney "mainstreamed" the Big Ape in June, taking out a lot of "more disposable" dance product and looking for more rock crossovers.

- Memphis: **WMC-FM** (FM100) (6.7-8.7) has always been infamous for the depth of its gold-library. While OM Smokey Rivers says he is still targeting 25-34 females by day and 18-34 at night, a lot of the "Kenny Loggins and Billy Joel nonhits" are gone and FM100 is skewing younger at night for the first time in recent memory. Besides the community promotions that WMC-FM had always done, Rivers added music-

themed promotions like Guns N' Roses weekends, as well as several cash contests, among them a \$10,000 shopping spree around Christmas, and a \$100-\$10,000 billpayer promo-

A move from the ballsy, 'in your face' sound to softer production also helped some stations

tion.

- Mobile, Ala: **WABB-FM** (6.8-8.4) also went to a kinder, gentler presentation this time. Like **WAPE**, WABB also became deliberately more mainstream and threw some mid-'80s shock gold into middays. Its new morning team, **Trey Matthews & Chris Smith**, started in August.

- New York: **WQHT** (Hot 97)'s 4.2-4.8 rise, its best ever, came without any cash giveaways, but with its regular complement of buscards as well as two listener concerts, one of them for teens. Hot 97 PD **Joel Salkowitz** allows that some of the station's gains may have come from the new population figures, but he also believes that Hot is the only one of the three top 40s here with any primary listener loyalty.

Meanwhile, **WPLJ** (2.3-2.8) has added a late-night dedication show similar to the one on **KOST** Los Angeles and plays a lot of gold that you wouldn't expect from a top 40 station, e.g., "Feeling Stronger Every Day" by Chicago, although "I'm Too Sexy," "All 4 Love," or an occasional rap at night keep WPLJ from being outright AC. WPLJ is using TV, direct-mail, and telemarketing to promote new PD/morning man **Scott Shannon**, whose chemistry with new

partner **Todd Pettingill** "has really come along over the last eight weeks," says VP of programming **Tom Cuddy**. "Scott calls Todd the best partner he's ever had; that's how positive he feels about it."

- Norfolk, Va.: **WNVZ** (Z104) (4.3-5.2) is still recovering from a disastrous attempt at churban that sent a lot of upper demos to "Mix 105" **WMXN**. But Mix was down 5.0-4.0 this time and, as PD **Chris Bailey** points out, summer is usually bad to Z104 anyway. In the fall, WNVZ used telemarketing to let female listeners know that mainstream top 40 was back. It also gave away five \$5,000 prizes in a "Birthday Spin" contest.

- St. Louis: **WKBQ** (Q106) rebounded 4.3-5.0 and PD **Mark Todd** attributes a lot of that to new, highly visible morning team **Steve & D.C.** He also pulled a lot of the rock oldies that Q106 had been using for variety and moved some of the less-active dance pop gold out of nights. The cash contest here was a birthday game variant where listeners waited to hear their street names to call in and win \$106.

- Seattle: **KPLZ** (6.4-6.9) was the No. 1 music station without any major contesting. PD **Casey Keating** became "more cautious" on music—"holding on to hit records for 22 weeks instead of 11 weeks."

- Tucson, Ariz.: **KRQQ** (10.5-12.1) seemed to reclaim some of the teens it had lost to churban AM **KJYK** last time. KRQQ also got a lot of attention for street promotions like its "kiss my jeep" contest. It had some TV but no major contesting.

- Wichita, Kan.: **KKRD** (6.7-7.3) GM **Jack Oliver** was looking to "freshen things up" this time, so he also dropped the big-voice production, "had the jocks be more human," and switched the top 10 countdown for an instant request hour that featured more listener involvement.

Hits! in Tokio

Week of January 19, 1992

- 1 Black Or White Michael Jackson
- 2 Change Lisa Stansfield
- 3 I Want You Jody Watley
- 4 Can't Let Go Mariah Carey
- 5 I Love Your Smile Shanice
- 6 Caribbean Blue Enya
- 7 Mysterious Ways U2
- 8 Keep It Comin' Keith Sweat
- 9 Tell Me What You Want Me To Do Tevin Campbell
- 10 Every Road Leads Back To You Bette Midler
- 11 Stars Simply Red
- 12 Blowing Kisses In The Wind Paula Abdul
- 13 The Way I Feel About You Karyn White
- 14 When A Man Loves A Woman Michael Bolton
- 15 Keep Coming Back Richard Marx
- 16 (Love Moves In) Mysterious Ways Julia Fordham
- 17 Dreams To Dream Linda Ronstadt
- 18 You Never Know Ringo Starr
- 19 Old Friends Everything But The Girl
- 20 Don't Let The Sun Go Down On Me George Michael & Elton John
- 21 You Make Me Feel Brand New Roberta Flack
- 22 Set Adrift On Memory Bliss P.M. Dawn
- 23 That's What Love Is For Amy Grant
- 24 My Heart Belongs To You Russ Irwin
- 25 Home Is Where The Hurt Is J.C. Lodge
- 26 Promise Me Beverley Craven
- 27 It Should Have Been Me Adeva
- 28 You Said You Said Jermaine Jackson
- 29 Emotions Mariah Carey
- 30 So High, So Low Eg & Alice
- 31 Street Of Dreams Nia Peeples
- 32 Juice (Know The Ledge) Eric B. & Rakim
- 33 Don't Dream It's Over Paul Young
- 34 Maria Patsy
- 35 Giving You All My Love Chris Walker
- 36 Set The Night To Music Roberta Flack & Maxi Priest
- 37 Save The Best For Last Vanessa Williams
- 38 Try A Little Tenderness The Commitments
- 39 Heal The World Michael Jackson
- 40 (Everybody) Get Up Roger Justified & Ancient The KLF
- 41 In My Life Bette Midler
- 42 The Fly U2
- 43 There Will Never Be Another Tonight Bryan Adams
- 44 Your Song Rod Stewart
- 45 If You Were With Me Now Kylie Minogue & Keith Washington
- 46 Angelina PSY
- 47 What A Fool Believes Mait Bianco
- 48 Groove Tube Part 2 Flipper's Guitar
- 49 Stand By My Woman Lenny Kravitz

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN 81.3 FM in TOKYO.



(Larry) King's Highway. Westwood One talk host Larry King, left, recently took his late-night show, usually based in Washington, D.C., to WW1's Los Angeles studios. Among the entertainment celebrities King interviewed was Tom Petty.

POWERPLAYISTS™

Sample playlists from a rotating panel derived from the 125 top 40 and 110 country charts by Broadcast Data Systems. Titles are listed in order of number of plays.

MONITORED PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100
96.1 FM

Hartford P.D.: Tom Mitchell

- 1 Laissez Faire, In Paradise
- 2 Kym Sims, Too Blind To See It
- 3 Shania, I Love Your Smile
- 4 Prince & The N.P.G., Diamonds And Pea
- 5 Mariah Carey, Can't Let Go
- 6 Karyn White, The Way I Feel About You
- 7 Erin Dawn, Paper Doll
- 8 P.M. Dawn, Set Adrift On Memory Bliss
- 9 George Michael & Elton John, Don't Let
- 10 Stacy Earl, Love Me All Up
- 11 Keith Sweat, Keep It Comin'
- 12 Atlantic Starr, Masterpiece
- 13 Right Said Fred, I'm Too Sexy
- 14 Michael Jackson, Remember The Time
- 15 Joyce, Within My Heart
- 16 Color Me Badd, All 4 Love
- 17 KLF, Justified & Ancient
- 18 Giggles, What Goes Around
- 19 Boyz II Men, Uh Ahh
- 20 Clubland, Hold On (Tighter To Love)
- 21 Degrees Of Motion, Do You Want It Rig
- 22 Paula Abdul, Vibology
- 23 Party, In My Dreams
- 24 Michael Jackson, Black Or White
- 25 P.M. Dawn, Set Adrift On Memory Bliss
- 26 Kid 'N Play, Ain't Gonna Hurt Nobody
- 27 Vanessa Williams, The Comfort Zone
- 28 Tevin Campbell, Tell Me What You Want
- 29 Angelica, Angel Baby
- 30 Jodeci, Forever My Lady

KDWB 101.3

Minneapolis/St. Paul P.D.: Mark Bolke

- 1 Amy Grant, Good For Me
- 2 Tevin Campbell, Tell Me What You Want
- 3 Prince & The N.P.G., Diamonds And Pea
- 4 George Michael & Elton John, Don't Let
- 5 Eddie Money, I'll Get By
- 6 Mariah Carey, Can't Let Go
- 7 Mr. Big, To Be With You
- 8 Michael Jackson, Black Or White
- 9 Ce Ce Peniston, Finally
- 10 Shania, I Love Your Smile
- 11 U2, Mysterious Ways
- 12 George Michael & Elton John, Don't Let
- 13 Stacy Earl, Love Me All Up
- 14 Keith Sweat, Keep It Comin'
- 15 P.M. Dawn, Set Adrift On Memory Bliss
- 16 Michael Jackson, Remember The Time
- 17 Right Said Fred, I'm Too Sexy
- 18 Michael Jackson, Remember The Time
- 19 Shabbah Ranks, Housecall
- 20 Atlantic Starr, Masterpiece
- 21 Storm, I've Got A Lot To Learn About
- 22 Tony Terry, With You
- 23 RTZ, Until Your Love Comes Back Around
- 24 Boyz II Men, Uh Ahh
- 25 Van Halen, Right Now
- 26 Bryan Adams, There Will Never Be Anot

KPLZ 101.5

Seattle P.D.: Casey Keating

- 1 Prince & The N.P.G., Diamonds And Pea
- 2 Color Me Badd, All 4 Love
- 3 George Michael & Elton John, Don't Let
- 4 Michael Jackson, Remember The Time
- 5 Mariah Carey, Can't Let Go
- 6 Ce Ce Peniston, Finally
- 7 Genesis, No Son Of Mine
- 8 Mr. Big, To Be With You
- 9 Boyz II Men, Uh Ahh
- 10 Shania, I Love Your Smile
- 11 Tevin Campbell, Tell Me What You Want
- 12 Karyn White, The Way I Feel About You
- 13 U2, Mysterious Ways
- 14 P.M. Dawn, Set Adrift On Memory Bliss
- 15 Richard Marx, Keep Coming Back
- 16 Atlantic Starr, Masterpiece
- 17 Michael Bolton, Missing You Now
- 18 Amy Grant, Good For Me
- 19 Amy Grant, That's What Love Is For
- 20 Mariah Carey, Emotions
- 21 Bryan Adams, Can't Stop This Thing We
- 22 Michael Jackson, Black Or White
- 23 Bonnie Raitt, I Can't Make You Love M
- 24 KNOTB, If You Go Away
- 25 Bryan Adams, (Everything I Do) I Do I
- 26 Nirvana, Smells Like Teen Spirit
- 27 Paula Abdul, Vibology
- 28 Paula Abdul, Blowing Kisses In The Wi
- 29 Curtis Stigers, I Wonder Why
- 30 Genesis, I Can't Dance

KILT

Houston

- 1 Pam Tillis, Maybe It Was Memphis
- 2 Lorie Morgan, Except For Monday
- 3 Tanya Tucker, (Without You) What Do I
- 4 Garth Brooks, What She's Doing Now
- 5 Doug Stone, A Jukebox With A Country
- 6 Tracy Lawrence, Sticks And Stones
- 7 Lorie Morgan, Except For Monday
- 8 Collin Raye, Love, Me
- 9 Mark Chesnut, Broken Promise Land
- 10 Randy Travis, Better Class Of Losers
- 11 Ronnie Milsap, Turn That Radio On
- 12 Alan Jackson, Dallas
- 13 George Strait, Lovestick Blues
- 14 John Anderson, Straight Tequila Night
- 15 Ricky Van Shelton, After The Lights G
- 16 Sawyer Brown, The Dirt Road
- 17 Reba McEntire, Is There Life Out Ther
- 18 Diamond Rio, Mama Don't Forget To Pr
- 19 Ronnie Milsap, Turn That Radio On
- 20 Joe Diffie, Is It Cold In Here
- 21 Alabama, Born Country
- 22 Trisha Yearwood, That's What I Like A
- 23 Travis Tritt, The Whiskey Ain't Worki
- 24 Restless Heart, You Can Depend On Me
- 25 Roy Orbison, You Got It
- 26 Holly Dunn, There Goes My Heart Again
- 27 Hal Ketchum, I Know Where Love Lives
- 28 Patty Loveless, Jealous Bone
- 29 Eddy Raven, I'm Gonna Get You
- 30 Trisha Yearwood, She's In Love With T

KWJJ

Portland, Or

- 1 Dwight Yoakam, It Only Hurts When I C
- 2 Pam Tillis, Maybe It Was Memphis
- 3 John Anderson, Straight Tequila Night
- 4 Randy Travis, Better Class Of Losers
- 5 Sammy Kershaw, Cadillac Style
- 6 Ricky Van Shelton, After The Lights G
- 7 Lorie Morgan, Except For Monday
- 8 Garth Brooks, What She's Doing Now
- 9 Doug Stone, A Jukebox With A Country
- 10 Travis Tritt, The Whiskey Ain't Worki
- 11 Alan Jackson, Dallas

108 FM

Boston P.D.: Steve Rivers

- 1 Shania, I Love Your Smile
- 2 Prince & The N.P.G., Diamonds And Pea
- 3 Color Me Badd, All 4 Love
- 4 Tony Terry, With You
- 5 Jasmine Guy, Just Want To Hold You
- 6 George Michael & Elton John, Don't Let
- 7 Boyz II Men, Uh Ahh
- 8 Curtis Stigers, I Wonder Why
- 9 Cher, Save Up All Your Tears
- 10 Michael Jackson, Black Or White
- 11 P.M. Dawn, Set Adrift On Memory Bliss
- 12 Michael Jackson, Remember The Time
- 13 Kym Sims, Too Blind To See It
- 14 Van Halen, Right Now
- 15 Karyn White, The Way I Feel About You
- 16 Ce Ce Peniston, We Got A Love Thing
- 17 Vanessa Williams, Running Back To You
- 18 Keith Sweat, Keep It Comin'
- 19 Hi-Five, I Like The Way (The Kissing)
- 20 Mariah Carey, Can't Let Go
- 21 After 7, Nights Like This
- 22 Luther Vandross, The Rush
- 23 Mint Condition, Breakin' My Heart (Pr
- 24 Mariah Carey, Emotions
- 25 U2, Mysterious Ways
- 26 Stacy Earl, Romeo & Juliet
- 27 Erin Cruise, Cold Shower
- 28 C & C Music Factory, Gonna Make You S
- 29 Amy Grant, Good For Me
- 30 Mr. Big, To Be With You

POWER 106 FM

Los Angeles P.D.: Rick Cummings

- 1 Hammer, 2 Legit 2 Quit
- 2 Prince & The N.P.G., Diamonds And Pea
- 3 Icy Blu, I Wanna Be Your Girl
- 4 Kid 'N Play, Ain't Gonna Hurt Nobody
- 5 Color Me Badd, All 4 Love
- 6 A Lighter Shade Of Brown, On A Sunday
- 7 Atlantic Starr, Masterpiece
- 8 Salt-N-Pepa, You Showed Me
- 9 Right Said Fred, I'm Too Sexy
- 10 Mint Condition, Breakin' My Heart (Pr
- 11 Shania, I Love Your Smile
- 12 Heavy D. & The Boyz, Is It Good To Yo
- 13 Tracie Spencer, Tender Kisses
- 14 Tevin Campbell, Tell Me What You Want
- 15 Digital Underground, Kiss You Back
- 16 M.C. Breed & D.F.C., Ain't No Future In
- 17 P.M. Dawn, Set Adrift On Memory Bliss
- 18 Ce Ce Peniston, Finally
- 19 Boyz II Men, Uh Ahh
- 20 Marky Mark & The Funky Bunch, Good Vi
- 21 Geto Boys, Mind Playing Tricks On Me
- 22 MC Brains, Oochie Oochie
- 23 Naughty By Nature, O.P.P.
- 24 Shamen, Move Any Mountain
- 25 2 Live Crew, Pop That Coochie
- 26 M.C. Luscious, Boom! I Got Your Boyfri
- 27 Kym Sims, Too Blind To See It
- 28 Paula Abdul, Vibology
- 29 Tony Terry, With You
- 30 Keith Sweat, Keep It Comin'

MOJO RADIO 95.5 FM

New York P.D.: Tom Cuddy

- 1 George Michael & Elton John, Don't Let
- 2 CeCe Peniston, Finally
- 3 Amy Grant, That's What Love Is For
- 4 Firehouse, Love Of A Lifetime
- 5 Genesis, No Son Of Mine
- 6 Rod Stewart, Broken Arrow
- 7 Mr. Big, To Be With You
- 8 Color Me Badd, All 4 Love
- 9 Shania, I Love Your Smile
- 10 Roberta Flack, Set The Night To Music
- 11 U2, Mysterious Ways
- 12 Extreme, Hole Hearted
- 13 Jon Bon Jovi, Levon
- 14 Gloria Estefan, Live For Loving You
- 15 Cathy Dennis, Too Many Walls
- 16 Bonnie Raitt, I Can't Make You Love M
- 17 Right Said Fred, I'm Too Sexy
- 18 Eddie Money, I'll Get By
- 19 Paul Young, What Becomes Of The Broke
- 20 Curtis Stigers, I Wonder Why
- 21 Amy Grant, Good For Me
- 22 Karyn White, The Way I Feel About You
- 23 Atlantic Starr, Masterpiece
- 24 Mariah Carey, Can't Let Go
- 25 Michael Bolton, Missing You Now
- 26 RTZ, Until Your Love Comes Back Around
- 27 Bonnie Raitt, Something To Talk About
- 28 Boyz II Men, Uh Ahh
- 29 Genesis, I Can't Dance
- 30 Amy Grant, Every Heartbeat

WHOK

Columbus, Oh

- 1 Doug Stone, A Jukebox With A Country
- 2 Tracy Lawrence, Sticks And Stones
- 3 Sawyer Brown, The Dirt Road
- 4 Sammy Kershaw, Cadillac Style
- 5 Garth Brooks, What She's Doing Now
- 6 Ronnie Milsap, Turn That Radio On
- 7 Travis Tritt, The Whiskey Ain't Worki
- 8 Mark Chesnut, Broken Promise Land
- 9 Diamond Rio, Mama Don't Forget To Pr
- 10 Pam Tillis, Maybe It Was Memphis
- 11 Paulette Carlson, I'll Start With You
- 12 John Anderson, Straight Tequila Night
- 13 Joe Diffie, Is It Cold In Here
- 14 Hal Ketchum, I Know Where Love Lives
- 15 Mike Reid, I'll Stop Loving You
- 16 Alabama, Born Country
- 17 Kenny Rogers, If You Want To Find Lov
- 18 Lorie Morgan, Except For Monday
- 19 Dwight Yoakam, It Only Hurts When I C
- 20 Tanya Tucker, (Without You) What Do I
- 21 Lionel Cartwright, What Kind Of Fool
- 22 Ricky Skaggs, Same Ol' Love
- 23 Billy Dean, Only The Wind
- 24 Suzy Bogguss, Outbound Plane
- 25 Alan Jackson, Dallas
- 26 Randy Travis, Better Class Of Losers
- 27 Trisha Yearwood, That's What I Like A
- 28 Ricky Van Shelton, After The Lights G
- 29 Paul Overstreet, If I Could Bottle Th
- 30 Great Plains, FASTER Gun

107.5 FM

New York P.D.: Mike Love

- 1 Boyz II Men, Uh Ahh
- 2 Stevie Wonder, These Three Words
- 3 Mariah Carey, Can't Let Go
- 4 Whitney Houston, I Belong To You
- 5 Keith Sweat, Keep It Comin'
- 6 Prince And The N.P.G., Insatiable
- 7 Luther Vandross, The Rush
- 8 Jody Watley, I Want You
- 9 Jodeci, Stay
- 10 Ce Ce Peniston, Finally
- 11 Atlantic Starr, Love Crazy
- 12 Chubb Rock, Just The Two Of Us
- 13 Big Daddy Kane, Groove With It
- 14 Tony Terry, Everlasting Love
- 15 Queen Latifah, Latifah's Had It Up 2
- 16 Gene Rice, Love Is Calling You
- 17 Jeff Redd, You Called & Told Me (From
- 18 Michael Jackson, Remember The Time
- 19 Patti LaBelle, Somebody Loves You Bab
- 20 Karyn White, The Way I Feel About You
- 21 Jennifer Holliday, Love Stories
- 22 Gerald Levert, Baby Hold On To Me
- 23 Nice & Smooth, How To Flow
- 24 Blacksheep, Choice Is Yours
- 25 Prince And The N.P.G., Diamonds And P
- 26 Public Enemy, Shut Em Down
- 27 Glenn Jones, Here I Go Again
- 28 Color Me Badd, Thinkin' Back
- 29 Ann G., Get A Life
- 30 Gene Rice, Love Is Calling You

EAGLE 106

Philadelphia P.D.: Brian Philips

- 1 Shania, I Love Your Smile
- 2 Color Me Badd, All 4 Love
- 3 George Michael & Elton John, Don't Let
- 4 U2, Mysterious Ways
- 5 Ce Ce Peniston, Finally
- 6 Michael Jackson, Black Or White
- 7 Prince & The N.P.G., Diamonds And Pea
- 8 Mariah Carey, Can't Let Go
- 9 Bryan Adams, Can't Stop This Thing We
- 10 Right Said Fred, I'm Too Sexy
- 11 Genesis, No Son Of Mine
- 12 Extreme, Hole Hearted
- 13 Karyn White, The Way I Feel About You
- 14 Firehouse, Love Of A Lifetime
- 15 Genesis, I Can't Dance
- 16 Tevin Campbell, Tell Me What You Want
- 17 Mr. Big, To Be With You
- 18 Amy Grant, Good For Me
- 19 Michael Jackson, Remember The Time
- 20 Tony Terry, With You
- 21 Paula Abdul, Vibology
- 22 Boyz II Men, Uh Ahh
- 23 Jesus Jones, Right Here, Right Now
- 24 Karyn White, Emotions
- 25 Gloria Estefan, Live For Loving You
- 26 Eddie Money, I'll Get By
- 27 R.E.M., Losing My Religion
- 28 P.M. Dawn, Set Adrift On Memory Bliss
- 29 Mariah Carey, Someday
- 30 Curtis Stigers, I Wonder Why

KILN FM 102.7

Los Angeles P.D.: Bill Richards

- 1 Right Said Fred, I'm Too Sexy
- 2 Shania, I Love Your Smile
- 3 Color Me Badd, All 4 Love
- 4 Ce Ce Peniston, Finally
- 5 Prince & The N.P.G., Diamonds And Pea
- 6 A Lighter Shade Of Brown, On A Sunday
- 7 Icy Blu, I Wanna Be Your Girl
- 8 P.M. Dawn, Set Adrift On Memory Bliss
- 9 Michael Jackson, Remember The Time
- 10 George Michael & Elton John, Don't Let
- 11 Mariah Carey, Can't Let Go
- 12 U2, Mysterious Ways
- 13 Genesis, No Son Of Mine
- 14 Tony Terry, With You
- 15 Boyz II Men, Uh Ahh
- 16 Genesis, I Can't Dance
- 17 Atlantic Starr, Masterpiece
- 18 Michael Jackson, Black Or White
- 19 Amy Grant, Good For Me
- 20 Karyn White, The Way I Feel About You
- 21 Tevin Campbell, Tell Me What You Want
- 22 Tracie Spencer, Tender Kisses
- 23 Berlin, Take My Breath Away
- 24 Gloria Estefan, Live For Loving You
- 25 NKOTB, If You Go Away
- 26 Nirvana, Smells Like Teen Spirit
- 27 Bryan Adams, (Everything I Do) I Do I
- 28 Heavy D. & The Boyz, Is It Good To Yo
- 29 P.M. Dawn, Paper Doll
- 30 Hammer, 2 Legit 2 Quit

COUNTRY

Albany

- 1 Pam Tillis, Maybe It Was Memphis
- 2 Garth Brooks, What She's Doing Now
- 3 Travis Tritt, The Whiskey Ain't Worki
- 4 Joe Diffie, Is It Cold In Here
- 5 Sawyer Brown, The Dirt Road
- 6 Doug Stone, A Jukebox With A Country
- 7 Diamond Rio, Mama Don't Forget To Pr
- 8 Randy Travis, Better Class Of Losers
- 9 Ronnie Milsap, Turn That Radio On
- 10 Tracy Lawrence, Sticks And Stones
- 11 Collin Raye, Love, Me
- 12 Mark Chesnut, Broken Promise Land
- 13 Lorie Morgan, Except For Monday
- 14 Paul Overstreet, If I Could Bottle Th
- 15 George Strait, Lovestick Blues
- 16 Trisha Yearwood, That's What I Like A
- 17 Mike Reid, I'll Stop Loving You
- 18 Kenny Rogers, If You Want To Find Lov
- 19 Paulette Carlson, I'll Start With You
- 20 Alan Jackson, Dallas
- 21 John Anderson, Straight Tequila Night
- 22 Ricky Van Shelton, After The Lights G
- 23 Reba McEntire, Is There Life Out Ther
- 24 Suzy Bogguss, Outbound Plane
- 25 Billy Dean, Only The Wind
- 26 Alabama, Born Country
- 27 Lionel Cartwright, What Kind Of Fool
- 28 Hal Ketchum, I Know Where Love Lives
- 29 Garth Brooks, Shameless
- 30 Vince Gill, Look At Us

WKXX

St. Louis

- 1 Trisha Yearwood, That's What I Like A
- 2 Sawyer Brown, The Dirt Road
- 3 John Anderson, Straight Tequila Night
- 4 Michael Jackson, Remember The Time
- 5 Travis Tritt, The Whiskey Ain't Worki
- 6 Randy Travis, Better Class Of Losers
- 7 Pam Tillis, Maybe It Was Memphis
- 8 Joe Diffie, Is It Cold In Here
- 9 Doug Stone, A Jukebox With A Country
- 10 Ricky Van Shelton, After The Lights G
- 11 Earl Thomas Conley, Hard Days And Hon
- 12 Lorie Morgan, Except For Monday
- 13 Hank Williams, Jr., Hotel Whiskey
- 14 Mike Reid, I'll Stop Loving You
- 15 Michael White, Professional Fool
- 16 Suzy Bogguss, Outbound Plane
- 17 Ricky Skaggs, Same Ol' Love
- 18 Alabama, Born Country
- 19 Keith Whitley, Somebody's Doin' Me Ri
- 20 Davis Dean, Fighting Fire With Fire
- 21 Billy Dean, Only The Wind
- 22 Garth Brooks, What She's Doing Now
- 23 Hal Ketchum, I Know Where Love Lives
- 24 Reba McEntire, Is There Life Out Ther
- 25 Diamond Rio, Mama Don't Forget To Pr
- 26 Mark Chesnut, Broken Promise Land
- 27 George Jones, She Loved A Lot In Her
- 28 Dolly Parton, Country Road
- 29 Vince Gill, Take Your Memory With You
- 30 Alan Jackson, Dallas

WOOS

Philadelphia P.D.: Joe Tamburro

- 1 Mariah Carey, Can't Let Go
- 2 Stevie Wonder, These Three Words
- 3 Boyz II Men, Uh Ahh
- 4 Jody Watley, I Want You
- 5 Jodeci, Stay
- 6 The Brand New Heavies, Stay This Way
- 7 Karyn White, The Way I Feel About You
- 8 Gerald Levert, Baby Hold On To Me
- 9 Patti LaBelle, Somebody Loves You Bab
- 10 Whitney Houston, I Belong To You
- 11 Lisa Fischer, So Intense
- 12 Michael Jackson, Remember The Time
- 13 Phyllis Hyman, When You Get Right Dou
- 14 Tony Terry, Everlasting Love
- 15 Keith Sweat, Keep It Comin'
- 16 Luther Vandross, The Rush
- 17 Jennifer Holliday, Love Stories
- 18 Roberta Flack, You Make Me Feel Brand
- 19 Mint Condition, Breakin' My Heart (Pr
- 20 Prince And The N.P.G., Diamonds And P
- 21 Guy, Let's Stay Together
- 22 Chris Walker, Take Time
- 23 R. Kelly & Public Announcement, She's
- 24 Tim Owens, Smile
- 25 Gary Taylor, In & Out Of Love
- 26 State Of Art, Understanding
- 27 Peabo Bryson, Lost In The Night
- 28 Gladys Knight, Where Would I Be
- 29 Eric Gable, Straight From My Heart
- 30 Vanessa Williams, Save The Best For L
- 31 Prince And The N.P.G., Diamonds And P
- 32 M.C. Brains, Oochie Oochie
- 33 Tracie Spencer, Tender Kisses
- 34 David Peaston, Luxury Of Love

POWER 99 FM

Atlanta P.D.: Rick Stacy

- 1 Karyn White, The Way I Feel About You
- 2 Amy Grant, Good For Me
- 3 Storm, I've Got A Lot To Learn About
- 4 Natural Selection, Hearts Don't Think
- 5 Mr. Big, To Be With You
- 6 Party, In My Dreams
- 7 Bonnie Raitt, I Can't Make You Love M
- 8 Prince & The N.P.G., Diamonds And Pea
- 9 Bryan Adams, There Will Never Be Anot
- 10 Paula Abdul, Vibology
- 11 Smitherens, Too Much Passion
- 12 Shania, I Love Your Smile
- 13 Michael Jackson, Remember The Time
- 14 Richard Marx, Hazard
- 15 Eddie Money, I'll Get By
- 16 Guns N' Roses, Live And Let Die
- 17 Stacy Earl, Love Me All Up
- 18 Laissez Faire, In Paradise
- 19 P.M. Dawn, Paper Doll
- 20 Civilites & Cole, Pride (In The Name
- 21 Mariah Carey, Make It Happen
- 22 Atlantic Starr, Masterpiece
- 23 Cause & Effect, You Think You Know H
- 24 Paul Young, What Becomes Of The Broke
- 25 KLF, Justified & Ancient
- 26 Top, Number One Dominator
- 27 Ce Ce Peniston, We Got A Love Thing
- 28 Farm, All Together Now
- 29 Nia Peeples, Kissing The Wind
- 30 Digital Underground, Kiss You Back

KSOL

San Francisco P.D.: Tom Mitchell

- 1 Mint Condition, Breakin' My Heart (Pr
- 2 Shania, I Love Your Smile
- 3 A Lighter Shade Of Brown, On A Sunday
- 4 Atlantic Starr, Masterpiece
- 5 Prince & The N.P.G., Diamonds And Pea
- 6 Tevin Campbell, Tell Me What You Want
- 7 M.C. Brains, Oochie Oochie
- 8 Tony Terry, Everlasting Love
- 9 Right Said Fred, I'm Too Sexy
- 10 Jodeci, Stay
- 11 Color Me Badd, All 4 Love
- 12 New Edition, Boys To Men
- 13 Mariah Carey, Can't Let Go
- 14 NKOTB, If You Go Away
- 15 Boyz II Men, Uh Ahh
- 16 Keith Sweat, Keep It Comin'
- 17 Tracie Spencer, Tender Kisses
- 18 Michael Jackson, Remember The Time
- 19 P.M. Dawn, Paper Doll
- 20 2nd II None, If You Want It
- 21 R.O.C., Dedicated To My Girl
- 22 Color Me Badd, Thinkin' Back
- 23 AMG, Jiggable Pie
- 24 Stacy Earl, Love Me All Up
- 25 Michael Bolton, When A Man Loves A Wo
- 26 Inner Circle, Bad Boys
- 27 Michael Bolton, Black Or White
- 28 South Central Cartel, U Gotta Deal Wi
- 29 Bell Biv DeVoe, Word To The Mutha
- 30 Degrees Of Motion, Do You Want It Rig

WUSY

Chattanooga

- 1 Tracy Lawrence, Sticks And Stones
- 2 Garth Brooks, What She's Ooing Now
- 3 Joe Diffie, Is It Cold In Here
- 4 Mike Reid, I'll Stop Loving You
- 5 Diamond Rio, Mama Don't Forget To Pr
- 6 Ricky Van Shelton, After The Lights G
- 7 Ronnie Milsap, Turn That Radio On
- 8 Kenny Rogers, If You Want To Find Lov
- 9 Travis Tritt, The Whiskey Ain't Worki
- 10 Sammy Kershaw, Cadillac Style
- 11 Pam Tillis, Maybe It Was Memphis
- 12 R.O.C., Dedicated To My Girl
- 13 Pirates Of The Mississippi, Fighting
- 14 Doug Stone, A Jukebox With A Country
- 15 Randy Travis, Better Class Of Losers
- 16 Trisha Yearwood, That's What I Like A
- 17 Brooks & Dunn, My Next Broken Heart
- 18 Reba McEntire, Is There Life Out Ther
- 19 Alabama, Born Country
- 20 Sawyer Brown, The Dirt Road
- 21 Collin Raye, Love, Me
- 22 George Strait, Lovestick Blues
- 23 John Anderson, Straight Tequila Night
- 24 Billy Dean, Only The Wind
- 25 Garth Brooks, Shameless
- 26 Mark Chesnut, Broken Promise Land
- 27 Vince Gill, Look At Us
- 28 Travis Tritt, Anymore
- 29 Trisha Yearwood, There Will Never Had A
- 30 Dwight Yoakam, It Only Hurts When I C

KRST

Albuquerque

- 1 Randy Travis, Better Class Of Losers
- 2 Collin Raye, Love, Me
- 3 Ronnie Milsap, Turn That Radio On
- 4 Doug Stone, A Jukebox With A Country
- 5 Pam Tillis, Maybe It Was Memphis
- 6 Sawyer Brown, The Dirt Road
- 7 Tracy Lawrence, Sticks And Stones
- 8 Travis Tritt, The Whiskey Ain't Worki
- 9 Garth Brooks, What She's Doing Now
- 10 Trisha Yearwood, That's What I Like A
- 11 Alan Jackson, Dallas
- 12 Lorie Morgan, Except For Monday
- 13 George Strait, Lovestick Blues
- 14 Suzy Bogguss, Outbound Plane
- 15 Billy Dean, Only The Wind
- 16 Ricky Van Shelton, After The Lights G
- 17 Diamond Rio, Mama Don't Forget To Pr
- 18 Dwight Yoakam, It Only Hurts When I C
- 19 Joe Diffie, Is It Cold In Here
- 20 Vince Gill, Take Your Memory With You
- 21 John Anderson, Straight Tequila Night
- 22 Patty Loveless, Jealous Bone
- 23 Sammy Kershaw, Cadillac Style
- 24 Brooks & Dunn, My Next Broken Heart
- 25 Paulette Carlson, I'll Start With You
- 26 Travis Tritt, Anymore
- 27 Steve Warner, The Tips Of My Fingers
- 28 Lionel Cartwright, What Kind Of Fool
- 29 Reba McEntire, Is There Life Out Ther
- 30 Alabama, Born Country

V103-FM

Atlanta P.D.: Mike Roberts

- 1 Prince And The N.P.G., Insatiable
- 2 Tony Terry, Everlasting Love
- 3 Stevie Wonder, These Three Words
- 4 Keith Sweat, Keep It Comin'
- 5 Tevin Campbell, Tell Me What You Want
- 6 Mariah Carey, Can't Let Go
- 7 Shania, I Love Your Smile
- 8 Tracie Spencer, Tender Kisses
- 9 Jody Watley, I Want You

125 Top 40 and 110 Country Charts

- 12 Collin Raye, Love, Me
- 13 Trisha Yearwood, That's What I Like A
- 14 Tracy Lawrence, Sticks And Stones
- 15 Sawyer Brown, The Dirt Road
- 16 Reba McEntire, Is There Life Out Ther
- 17 Patty Loveless, Jealous Bone
- 18 Ronnie Milsap, Turn That Radio On
- 19 Billy Dean, Only The Wind
- 20 Kenny Rogers, If You Want To Find Lov
- 21 Diamond Rio, Mama Don't Forget To Pr
- 22 Garth Brooks, Friends In Low Places
- 23 Garth Brooks, The Thunder Rolls
- 24 Keith Whitley & Earl Thomas Co, Broth
- 25 George Strait, The Chill Of An Early
- 26 Joe Diffie, Is It Cold In Here
- 27 Alan Jackson, Don't Rock The Jukebox
- 28 Tanya Tucker, (Without You) What Do I
- 29 Mary Chapin Carpenter, Down At The W
- 30 Paul Overstreet, Daddy's Come Around

HOT R&B PLAYLISTS™

Sample Playlists of the Nation's Largest Urban Radio Stations (These playlists are not based on monitored airplay, but are supplied by the stations.)

107.5 FM

New York P.D.: Mike Love

- 1 Michael Jackson, Remember The Time
- 2 Boyz II Men, Uh Ahh
- 3 Stevie Wonder, These Three Words
- 4 Mariah Carey, Can't Let Go
- 5 Whitney Houston, I Belong To You
- 6 Keith Sweat, Keep It Comin'
- 7 Prince And The N.P.G., Insatiable
- 8 Luther Vandross, The Rush
- 9 Jody Watley, I Want You
- 10 Jodeci, Stay
- 11 Ce Ce Peniston, Finally
- 12 Atlantic Starr, Love Crazy
- 13 Chubb Rock, Just The Two Of Us
- 14 Big Daddy Kane, Groove With It
- 15 Tony Terry, Everlasting Love
- 16 Queen Latifah, Latifah's Had It Up 2
- 17 Gene Rice, Love Is Calling You
- 18 Jeff Redd, You Called & Told Me (From
- 19 Michael Jackson, Remember The Time
- 20 Patti LaBelle, Somebody Loves You Bab
- 21 Karyn White, The Way I Feel About You
- 22 Jennifer Holliday, Love Stories
- 23 Gerald Levert, Baby Hold On To Me
- 24 Nice & Smooth, How To Flow
- 25 Blacksheep, Choice Is Yours
- 26 Prince And The N.P.G., Diamonds And P
- 27 Public Enemy, Shut Em Down
- 28 Glenn Jones, Here I Go Again
- 29 Color Me Badd, Thinkin' Back
- 30 Ann G., Get A Life
- 31 Gene Rice, Love Is Calling You
- 32 Game, All Night All Day

WEDR

Miami P.D.: James Thomas

- 1 Keith Sweat, Keep It Comin'
- 2 Tony Terry, Everlasting Love
- 3 Mariah Carey, Can't Let Go
- 4 Boyz II Men, Uh Ahh
- 5 Whitney Houston, I Belong To You
- 6 Karyn White, The Way I Feel About You
- 7 2 Hype Brothers & A Dog, Doo Doo Brow
- 8 Jody Watley, I Want You
- 9 Gerald Levert, Baby Hold On To Me
- 10 Stevie Wonder, These Three Words
- 11 The Chili Deal Boyz, Make Ya Body Mov
- 12 Jodeci, Stay
- 13 Big Daddy Kane, Groove With It
- 14 Patti LaBelle, Somebody Loves You Bab
- 15 Prince Rahiem, Loose My Money
- 16 R. Kelly & Public Announcement, She's
- 17 D.J. Jazzy Jeff & The Fresh Prince, T
- 18 Ice Cube, Steady Mobbin'
- 19 Game, All Night All Day
- 20 Lisa Fischer, So Intense
- 21 Jennifer Holliday, Love Stories
- 22 Hammer, Addams Groove
- 23 Prince And The N.P.G., Diamonds And P
- 24 Artha Franklin Featuring Michael McD
- 25 Oleta Adams, Don't Let The Sun Go Dow
- 26 Luke, I Wanna Rock
- 27 Michael Jackson, Remember The Time
- 28 Peabo Bryson, Lost In The Night
- 29 Queen Latifah, Latifah's Had It Up 2
- 30 Naughty By Nature, Everything's Gonna
- 31 Luther Vandross, The Rush
- 32 The Brand New Heavies, Stay This Way
- 33 Ann G., Get A Life
- 34 Prince And The N.P.G., Insatiable
- 35 State Of Art, Understanding
- 36 MC Lyte, Poor George
- 37 Gary Taylor, In & Out Of Love
- 38 Peabo Bryson, Lost In The Night
- 39 Gladys Knight, Where Would I Be
- 40 Eric Gable, Straight From My Heart
- 41 Vanessa Williams, Save The Best For L
- 42 Areta Franklin Featuring Michael McD
- 43 M.C. Brains, Oochie Oochie
- 44 Vanessa Williams, Save The Best For L
- 45 Heavy D. & The Boyz, Peaceful Journey
- 46 Surface, ... A Nice Time For Lovin'
- 47 Color Me Badd, Thinkin' Back
- 48 Michael Jackson, Black Or White
- 49 Tevin Campbell, Tell Me What You Want
- 50 Vanessa Williams, The Comfort Zone
- 51 P.M. Dawn, Set Adrift On Memory Bliss
- 52 Ready For The World, Can He Do It (L)
- 53 Digital Underground, Kiss You Back
- 54 Barry White & Isaac Hayes, Dark And L
- 55 Tim Owens, Smile
- 56 Sherry, Let's Get Together
- 57 Steve Wonder, These Three Words
- 58 Keith

Your First Taste Of Texas' 'Young Country'; More Sports Converts; The Twin Cities Rock

AC KRSR Dallas becomes the second station in two weeks, following **WWZZ** Knoxville, Tenn., to begin billing itself as "Young Country." **Dan Pearman**, who joined as APD several weeks ago, is now officially PD for the current- and recurrent-based, personality-intensive country format—the fourth in the Dallas/Fort Worth Metroplex. Besides the staffers announced here over the last several weeks, former KRSR jocks **Stubie Doke** and **John Frost** will stay on for nights and director of creative services, respectively.

Presentationally, KRSR is the closest thing to "Power Pig" country thus far, with liners like, "We're the country station your grandma warned you about." (One local also claims to have heard a bit about rival **KSCS'** listeners spitting tobacco.) Musically, here's a sample of middays: **Lorrie Morgan**, "A Picture Of Me (Without You)"; **Patty Loveless**, "Jealous Bone"; **Don Williams**, "Back In My Younger Days"; **Pam Tillis**, "Maybe It Was Memphis"; **Robin Lee**, "Black Velvet"; **Garth Brooks**, "Shameless"; **Highway 101**, "Baby I'm Missing You"; **Judds**, "One Man Woman"; **Marty Stuart**, "Little Things"; **Doug Stone**, "A Jukebox With A Country Song"; and **Reba McEntire**, "For My Broken Heart."

Meanwhile, in an indicator of just how far the "today's country" movement has gone, **WSM-AM** Nashville is in the process of going more current-based and up-tempo; that might be *de rigueur* on an FM these days, but it's an unusual move for a service-heavy AM outlet. **WSM-FM** a.m.

driver **Jim Tabor** moves to the AM for afternoons as **Lonnie Perkins** jumps to **AC WIBC** Indianapolis.

BART STRIKES BACK

When George Bush made his second annual address to the National Religious Broadcasters in Washington, D.C., Jan. 27, he told the NRB that America "needs to be closer to



by Sean Ross with
Phyllis Stark & Rochelle Levy

the *Waltons* than the *Simpsons*." That didn't sit well with *Simpsons* creator **Matt Groening**, who told the *New York Post*, "The *Simpsons* are just like the *Waltons*. Both families spend a lot of time praying for the end of the depression."

GOOD EVENING, SPORTS FANS

As the spurt of new all-sports AMs continues, **WQUE** New Orleans, currently a simulcast urban AM, will become "Sports 1280" sometime over the next month. **WQUE** has wrestled the rights to the *New Orleans Saints* from **N/T WWL** and will broadcast the games on both the new AM and its urban FM. **WQUE** owner **Clear Channel Communications** is also ac-

quiring the *Kentucky State Radio Network*.

Meanwhile, as **KMPC** Los Angeles officially announces that it will go all-sports under the consultancy of **Critical Mass Media** (Billboard, Feb. 1), **XETRA** (The Mighty 690) San Diego—which also serves L.A., is dropping the nonsports elements of its **N/T** format, specifically **Rush Limbaugh**, and upping **P/T Jimmy Rome** to nights. **Rome** will broadcast from L.A., not from **XETRA's** San Diego studios. Also, **Steve Mason** from **WRQN** Toledo, Ohio, is the new morning man at **XETRA**, replacing **Bob Butt**.

PROGRAMMING: KLXK GOES HARD

After several weeks of speculation, classic rock **KLXK** Minneapolis became hard-rocking **KRXX** (93X) Jan. 27. **PD Joe Krause** and the staff stay on. **KLXK's** AM, **KMZZ**, stays with **Satellite Music Network's** Z-Rock for now... Amidst rumors of further changes to come, **GM Jamie Crookston** and **OM Reiner Swartz** are out at modern **CFNY** Toronto.

The much ballyhooed business-news format at **KBLA** Los Angeles will give way in the next few weeks to brokered Korean programming. **Radio Korea USA**, whose programming is now heard on crosstown **KAZN** and **KWIZ** Anaheim, Calif., is moving its programming to **KBLA**. **GM Ron Thompson** and three other employees remain. The others, including **PD John Darin**, exit.

Some legendary call letters bite the dust this week as business-news outlet **WEEP** becomes **WDSY**, simulcasting with country sister **WDSY-**

newsline...

JOHN ZANOTTI has been named president/COO of **Great American Broadcasting** and executive VP of parent **Great American Communications**. **Zanotti** was president of the company's TV group. **Radio president David Crowl** will report to **Zanotti**.

PAUL WILENSKY has resigned as GM of **KDBK/KDBQ** San Francisco for health reasons. **Viacom's** **Bill Figenshu** will handle his duties for the time being.

CLANCY WOODS, GM of **KHMX** Houston, is a new radio group manager for **Nationwide Communications**, replacing retiring **KVRY** Phoenix GM **Dale Webber**. No replacement for **Webber's** **KVRY** duties has been named.

MICHAEL SCHIFFER is the new GM of **WAQX** Syracuse, N.Y. He was acting GM at **WDFX** Detroit. **GM Mike Stapleford** remains on as station manager/GSM.

FM. The **WEEP** calls, which were on the station for more than 30 years, were home to such notable country programmers as **Dene Hallam**, **Joel Raab**, and **Ed Salamon**. Two staffers are out as a result of the change.

PD Pat Evans is out at album **KFOG** San Francisco... Former **KISN** Salt Lake City **PD Gary Waldron** is the new VP/GM and PD of top 40 rival **KUTQ** replacing **Jim Sumpter**... Top 40 **WZKS** Louisville, Ky., which entered into a local marketing agreement with format rival **WDJX** last week (Billboard, Feb. 1), is now simulcasting **WDJX** for about a month or so. **WZKS'** entire staff is out.

MD Doug Baker adds PD stripes at country **WSIX** Nashville, reporting to **OM John King**. Also, morning sports host **Duncan Stewart** reclaims promotions director duties. **Stewart** had been doubling as a host at crosstown talk/adult alternative hybrid **WWTN**, where **PD Dan**

McGrath adds GM stripes.

Also, Nashville gets a new easy listening station this week. **WQZQ**, which, with **WYQC**, was one-half of the market's country "Q102" simulcast, is splitting off to pick up **Jones'** easy format. **WQZQ**, which will be known as **Cozy 102**, is also adding a Nashville-area translator.

Morning man **Kevin Morgan** is upped to **OM/PD** at country **KCFM** (Giant 107) Kansas City, Mo.; he replaces **Wayne Combs**. Also, **Jerry Hayes** from co-owned **KYTV-TV** Springfield, Mo., is the new GM, replacing **Bob Garrett**. **Rick Turner** from crosstown **KFKF** joins for afternoons, replacing **Kelly Scott**.

The sale of **WWIN-AM-FM** Baltimore from **Ragan Henry** to **Cathy Hughes** has closed. The stations are now being consulted by **Lee Michaels**... **Oldies** **WFGI** Memphis becomes **WODZ**, picking up calls from its simulcast AM, which, at the same time, becomes **WEZI**, which, not coincidentally, were **WFGI's** calls until last November. Both stations remain oldies... **AC** **WWEZ** (Magic 92) Cincinnati picks up the calls **WIMJ**.

CNN N/T outlet **KKAM** Fresno, Calif., is now simulcast top 40/dance outlet **KBOS-AM**. Across town, simulcast **AC** **KFIG** becomes oldies **KWDO** under **GM/PD Ron Ostlund**. Further north in the **San Joaquin Valley**, classical **KHRA** Mariposa, Calif., has been acquired by the owners of top 40 **KHOP** Modesto, Calif., and becomes simulcast **KHOV**.

Adult alternative **KEYV** Las Vegas segues to a less jazz-based, more vocal-driven format along the lines of a **KBCO** Denver. No air staff changes are involved, but **Tom Humm** from rival **KXTZ** fills the long-vacant GM slot.

WQBK-FM Albany, N.Y., **PD Bob Edwards** is the new PD at classic rock **KKLZ** Las Vegas, replacing **PD-turned-consultant Jeff Murphy**... Former **WYCL** (Mix 107.5) Reading, Pa., **PD Randy James** is the new PD of **WSUY** (Sunny 100) Charleston, S.C., replacing **David Sousa**, who'll stay on for mornings.

Sarasota, Fla., gets two new radio stations this week. **WEEJ** (Coast 100) goes from rock/AC to adult alternative, looking to fill the hole left by **WHVE's** switch to rock/AC. And new outlet **WISP** debuts as soft AC "Wispy 98.7"... **AC** **CFRA** Ottawa, Ontario, has gone oldies; no people changes are involved.

PEOPLE: ROGERS BUSTED; WILL LOST 45s BE LOST?

WIOD Miami N/T host **Neil Rogers** is out on bail and should be back on the air by the time you read this. **Rogers** was arrested Jan. 29 on misdemeanor indecent-exposure charges. **Rogers** was nabbed by two undercover cops on the way back to his car from an adult movie theater. **Rogers** denies any wrongdoing.

The FCC taking suburban Chicago outlet **WCFL** off the air this week is only the first blow to fans of '70s oldies (see Washington Roundup, page 66). The other is that **WZLX** Boston's Sunday-night mainstay, "The Lost 45s," will be gone by the time you read this. Host **Barry Scott** remains **WZLX's** promotion director but is looking to put the show somewhere else in the market. Elsewhere in Boston, night jock **Tom Newman** leaves jazz **WCDJ** to follow his wife to Houston.

Look for former **KDON** Monterey, Calif., morning host **Mancow** to assume those duties at suburban **KSOL** San Francisco from **Ron Engelman**. Across town at modern **KITS** (Live 105), midday host **Mark Hamilton** becomes APD at modern **KITS** (Live 105) San Francisco; **MD** **Steve Masters** becomes "director of music operations."

Morning man **Jim "Catfish" Prewitt** is out at country **WROO** Jacksonville, Fla. Elsewhere in the market, **WAPE's** **Doug Hudson** is the new production director at crosstown country outlet **WQIK**, replacing **Tim Cramer**, who segues to similar duties at album rival **WFYV**... **G. Gordon Liddy**, who auditioned for the midday show at **N/T** **WJFK** Washington, D.C., last week, is now official in that slot.

Legendary **CKLW** Detroit night jock **Ted "The Bear" Richards**, most recently with oldies rival **WHND**, moves to morning drive at oldies **WRQN** Toledo, Ohio, replacing the aforementioned **Steve Mason**. Two other veteran Toledo jocks, **Michael Drew Shaw** (last with crosstown **WVKS**) and **Bob Martz**, join for afternoons and middays, respectively, the latter on an interim basis.

Album **WKDF** Nashville p.m. driver **Slats** goes to mornings at classic rock **WZGC** (Z93) Atlanta, replacing **Barry Chase & Scott Woodside**... Longtime **WMMR** Philadelphia late-nighter **Michael Tearson** exits... Former **KMJI** Denver morning host **Scott Drake** is the new morning man at oldies **KOOL-FM** Phoenix... Midday host **Don Steele** and p.m. driver **Machine Gun Kelley** switch shifts at **KCBS-FM** (Oldies 93) Los Angeles.

P/T **Fred Bachalter** is upped to music coordinator at **AC** **WKQI** (Q95) Detroit. Morning man **Dick Purtan** has resigned with **Q95** for the next five years... **Terry McGovern** joins oldies **KYA** San Francisco for afternoons.

Helen Jaffe returns to middays at oldies **WAXY** Miami... **WTIC-FM** Hartford, Conn., swing jock **Paul DeFrancisco** goes to nights at **AC** **WOMX** Orlando, Fla., replacing **Nick Sanders**, now in p.m. drive... **Jill Friday** from country **WHMA** Anniston, Ala., is the new midday host at **AC** **WMJJ** Birmingham, Ala.

ND **Debbie Dalton** and p.m. driver **Tim The Rock & Roll Animal** are out at album **WQFM** Milwaukee... At modern **WDRE** Long Island,

N.Y., late-nighter **Donna Donna** switches shifts with night jock **Doug Frye**... **Bill Wightman** exits p.m. drive at album **WAAF** Boston.

P.M. driver **John Weis** is upped to **MD** at top 40 **KRNQ** (Q102) Des Moines, Iowa, replacing **Linda Austin**... Midday host **Kelli Cluque** adds **MD** stripes at album **KRAB** Bakersfield, Calif.... At album **WAQY** Springfield, Mass., a.m. co-host **Devera Lynn** is out. **P/T** **John O'Bryan** replaces her.

Top 40 **KTUX** Shreveport, La., makes a slew of people changes this week. **PD Ken Sheppard** adds himself to the morning team. **Kevin Davis** from **AC** **WQID** Biloxi, Miss., joins as **MD/p.m.** drive, replacing **Scott Wall**. **Sharkey** from **WOHT** Jackson, Miss., replaces **Z.Z. Cooper** in nights. And **Diva** from **AC** **KMJJ** joins for overnights.

Danny Drake, last PD of now de-funked urban outlet **KBLK** Tulsa, Okla., is the new night jock at rival **KTOW** (Mix 102.3), replacing **Jimmy Jam**... At urban/AC **WKXI** Jackson, Miss., p.m. driver **Stan Branson** adds production manager stripes; night jock **Jay Gray** becomes promotions director.

Dan Stinnett goes from weekends at **AC** **WQLF** Fort Myers, Fla., to overnights at album rival **WXRK**... **P/T** **Mike Rossi** is upped to mid-days at top 40 **WSTW** Wilmington, Del., replacing **John Bryant**... Former **WHBQ** Memphis **GM/** **PD**/morning man **Roy Gregory** is the new morning host at country **WCCQ** Joliet, Ill.... Morning co-host **Mike Donovan** moves to **MD/p.m.** drive at top 40 **WXLC** Waukegon, Ill.

Single Reviews

EDITED BY LARRY FLICK

POP

► **HAMMER** *Do Not Pass Me By* (5:06)
PRODUCERS: Hammer, Felton C. Pilate
WRITERS: Hammer, F.C. Pilate
PUBLISHER: not listed
Capitol 79196 (c/o CEMA) (cassette single)

On the heels of his pair of simultaneous top 10 hits, "Addams Groove" and "2 Legit 2 Quit," Hammer offers an invigorating, gospel-spiced pop/hip-hop. Inspirational rhymes are supported by equally rousing choral chants and a pogo beat. Rack up another top 40 smash.

► **LISA STANSFIELD** *All Woman* (4:38)
PRODUCERS: Ian Devaney, Andy Morris
WRITERS: L. Stansfield, I. Devaney, A. Morris
PUBLISHERS: Big Life/Careers-BMG, BMI
Arista 2398 (c/o BMG) (cassette single)

Second single from British lass' fine "Real Love" is a deeply affecting ballad. Poignant lyrics inspire what is easily Stansfield's strongest performance to date; she is caressed by muted strings and a soft, R&B-grounded bass line. A nice fit for pop formats, though urban and AC programmers would be wise to take heed, too.

► **"LITTLE" LOUIE VEGA FEATURING MARC ANTHONY** *Walk Away* (4:12)
PRODUCER: "Little" Louie Vega
WRITERS: D. Warren, M. Bolton
PUBLISHERS: Realsongs/EMI-April/Is-Hot, ASCAP
Atlantic 4385 (cassette single)

Club mavens take a convincing stab at a pop ballad penned by Diane Warren and Michael Bolton. Marc Anthony's voice provides some much-needed depth to the song's familiar context, and will sound great on top 40 radio. From the duo's current album, "When The Night Is Over."

► **CHOCOLATE CHIP** *I'll Be There* (3:10)
PRODUCERS: Shaun Bivens, Danny Bell
WRITERS: Chocolate Chip, T. Bell, P. Hurtt
PUBLISHERS: Warner-Tamerlane, BMI; WB, ASCAP
REMIXERS: Chocolate Chip, DJ Digi, DJ EFX
RCA 62213 (c/o BMG) (cassette single)

The Spinners' soul classic of the same name was the inspiration for this smooth-but-formulaic pop/hip-hop ditty. Romeo rap is offset by a hummable chorus that may push the right buttons with youthful consumers.

► **JIM JAMISON** *When Love Comes Down* (4:00)
PRODUCER: Shel Talmy
WRITERS: J. Jamison, R. Cantor
PUBLISHERS: Mof/Randy Michelle/Geffen Again, BMI
Scotti Bros. 75300 (c/o BMG) (cassette single)

Former front man for Survivor continues his bid for solo success with a rock-edged power ballad that suits his melodramatic vocal style well. Suckers for gooey love songs will love this—as should radio programmers.

R & B

► **EX-GIRLFRIEND** *With All My Heart* (4:17)
PRODUCERS: Full Force
WRITERS: Full Force
PUBLISHERS: Forceful/Willesden, BMI
Reprise 19035 (c/o Warner Bros.) (cassette single)

Third single from quartet's impressive "X Marks The Spot" debut album is a shuffling slow jam that is low on its signature sass and high on romantic harmonizing. Glossy production should help build momentum at urban radio, while making new friends in pop and AC sectors.

► **KEITH WASHINGTON** *When You Love Somebody* (4:12)
PRODUCER: Laney Stewart
WRITERS: K. Washington, P.L. Stewart, T. Haynes
PUBLISHERS: EMI-April/K. Stewart/Toe Knees/Ackee, ASCAP; Lane Brane/Ensign, BMI
REMIXERS: Keith "K.C." Cohen, John Waddell

► **QWEST 19064** (c/o Warner Bros.) (cassette single)
After several wonderful ballads, urban crooner aims to prove his versatility with a percolating new-jackish jam. Muscular bass line is a fine match for Washington's stimulating baritone. Just lovely.

► **CHERRELLE** *Tears Of Joy* (4:21)
PRODUCER: Keith "K.C." Cohen
WRITERS: P. Sturken, E. Rogers, P. Gray
PUBLISHER: MCA, ASCAP; Music Corp. Of America/Bayjun Beat, BMI
Tabu/A&M 1805 (c/o PGD) (cassette single)

The contrast between a staccato jack-beat and languid synths is sharp, providing Cherrelle with the perfect foundation for her sturdy but easygoing style. Another tasty treat from "The Woman I Am."

► **PATTI AUSTIN** *I'll Be Waiting For You* (3:56)
PRODUCER: David Pack
WRITER: J. Williams
PUBLISHER: Diesel, BMI
GRP 9977 (cassette single)

Austin never fails to disappoint, as proven by this lush R&B/AC ballad. Although she receives support from such top-notch singers and musicians as Michael McDonald, James Ingram, and Greg Phillinganes, the spotlight is never taken off her distinctive voice. Radio programmers, wake up!

► **BRUCE PURSE** *Every Moment You Wait* (4:25)
PRODUCERS: Bruce Purse, Vincent Henry
WRITERS: B. Purse, V. Henry
PUBLISHERS: Next Plateau/Bruce Purse/V.C.H./Zomba, ASCAP
REMIXERS: Charles Alexander, Bruce Purse, Vincent Henry
Next Plateau 50177 (cassette single)

Jazz trumpeter Purse ventures into funk territory with winning results. Genobia Jeter's fine alto vocal tones nicely complement Purse's fluid riffs and the song's wriggling groove. Remix could work for club DJs programming sunrise sets.

► **SMOKEY ROBINSON** *I Love Your Face* (2:34)
PRODUCER: Smokey Robinson
WRITER: S. Robinson
PUBLISHERS: Jechol/EMI-April, ASCAP
SBK 05436 (c/o CEMA) (cassette single)

This is vintage Smokey. A timeless, piano-based love song showcases the intensity of his legendary vocal prowess. This warm, easy-listening track could sit well within any urban, top 40, or AC playlist.

► **MONA LISA** *If You Could See Through My Eyes* (3:55)
PRODUCER: Jud Friedman

NEW & NOTEWORTHY

► **TLC** *Ain't 2 Proud 2 Beg* (no timing listed)
PRODUCER: Dallas Austin
WRITERS: D. Austin, L. Lopes
PUBLISHERS: D.A.R.P./Pebbitone/Tizblz, ASCAP; Diva One, BMI
REMIXERS: Dallas Austin, Edward "DJ Eddie F" Ferrell, Nevelle Hodge
LaFace 24009 (c/o BMG) (cassette single)

Golden touch of producer Dallas Austin, who was at the helm for Boyz II Men and Another Bad Creation, is sure to do the trick in propelling this charismatic and youthful femme trio to the upper regions of both the pop and urban charts. Cute, lightweight rhymes are contrasted by a tough pop/hip-hop groove and an infectious melody. A total charmer.

► **EYE & I** *Venus In Furs* (5:39)
PRODUCER: John Porter
WRITER: L. Reed
PUBLISHERS: Screen Gems-EMI/Oakfield Avenue, BMI
Epic 4346 (c/o Sony) (cassette single)
Latest funk'n'roll entry hails from the talent-rich Black Rock Coalition. Slammin' cover of the Velvet

WRITERS: J. Friedman, G. Abbott
PUBLISHER: PSO LTD/Music By Candlelight, ASCAP; Grabbit, BMI
Quality 15184 (cassette single)

Veteran backing singer, who has supported the likes of Elton John, Bruce Springsteen, and Joe Cocker, takes center stage on this stirring, soulful ballad. Adult-oriented urban outlets should embrace the easy-going, smoothly flowing track, which takes much of its inspiration from early Motown. Contact: 213-658-6796.

COUNTRY

► **WYNONNA JUDD** *She Is His Only Need* (4:15)
PRODUCER: Tony Brown
WRITER: D. Loggins
PUBLISHERS: MCA/Emerald River, ASCAP
Curb/MCA 54320 (c/o Uni) (7-inch single)

Wynonna Judd makes her solo debut with a song that is grossly overinflated and self-important, given the ordinariness of the story and its characters. It is not even redeemed by a memorable melody or hook. Judd's voice and delivery are, of course, beyond reproach.

► **NORMAN LEE SCHAFFER** *The Way She Said Goodbye* (3:05)
PRODUCER: Ed Keeley
WRITERS: P. Nelson, D. Gibson, C. Chase
PUBLISHERS: Colgems EMI, ASCAP
Maypop/Wildcountry/Nocturnal Eclipse, BMI
Intersound 9106 (7-inch single)

Schaffer tells his sad story with a crooning and intimate voice, supported by smooth, uncluttered production—and by a video now airing on CMT. Label is based in Nashville.

► **BO HARRISON** *Head Over Heels* (2:15)
PRODUCER: Kerry Tolley
WRITER: R. Preston
PUBLISHER: Big Splash, ASCAP
Door Knob 375 (7-inch single)

This may be a bit too resolutely country to find favor at radio, but it's a well-done, well-sung example of Western swing. Contact: 3950 N. Mt. Juliet Road, Mt. Juliet, Tenn. 37122

DANCE

► **C.Y.B.E.R.F.U.N.K.** *Life At The Wunderbar* (5:12)
PRODUCER: not listed
WRITERS: Glund, Kolb
PUBLISHER: not listed
Radikal 30 (c/o Hot Productions) (12-inch single)
Wild'n'wooly techno track has already

connected with some jocks as an import. Compu-thrash keyboards merge with disco-style whistles and whoops to become a festive foray into peak-hour sets. Contact: 201-836-5116.

► **DISCHARGE FEATURING JENNIFER DEE** *Drums Of Passion* (no timing listed)
PRODUCERS: Lenny Dee, Neil McLellan
WRITERS: Dee, McLellan, Kupper
PUBLISHERS: Dee Man/Squalene, ASCAP
Minimal 258 (12-inch single)

Clique of New York-based DJs and mixers gather for an aggressive techno instrumental. Sensual vocal samples waft above steamy synths and a beat that is at once tribal and then electronic. Lots of fun. Contact: 212-489-7260.

► **VIENNA** *I Should Have Known* (6:58)
PRODUCER: Owen "O.S." Soba
WRITERS: O. Soba, D. Cancel
PUBLISHERS: Scandal Boy/Masterpiece-Resee/Cutting, ASCAP
Cutting 254 (12-inch single)

Latin siren-ette works up an impressive sweat on this chipper freestyle track. Already pretty big in Miami, this is one for purists who long for the early days of Exposé and the Cover Girls. Contact: 212-653-1313.

A C

► **JOHNNY MATHIS DUET WITH REGINA BELLE** *Better Together* (4:35)
PRODUCER: Nick Martinelli
WRITER: R. Bowland
PUBLISHERS: All My Children/MCA/Smooobie, ASCAP
Columbia 4286 (c/o Sony) (CD promo)

Few can bring a love song to life better than Mathis. Here he teams up with Belle for an R&B-framed ballad that is the perfect soundtrack to an evening of wine and romance. Light the candles and get comfy.

ROCK TRACKS

► **TALKING HEADS** *Sax & Violins* (5:17)
PRODUCERS: Steve Lillywhite, Talking Heads
WRITERS: Byrne, Frantz, Harrison, Weymouth
PUBLISHERS: Bleu Disque/Index/WB, ASCAP
Warner Bros. 5335 (c/o WEA) (CD promo)

Way-cool track is weird enough for alternative programmers, but melodic enough for album rock outlets. Percussive world beats drive the rhythm section, while Byrne's characteristic lead vocals wrap warmly around elastic guitar solos. Electronic elements likely will appeal to club crawlers, too.

► **L.A. GUNS** *It's Over Now* (3:39)
PRODUCER: Michael James Jackson
WRITERS: M. Cripps, T. Guns, P. Lewis, K. Nickels, S. Riley, J. Vallance
PUBLISHER: not listed
REMIXER: Mick Guzauski
Polydor 603 (c/o PLG) (CD promo)

Universal, heart-wrenching rock ballad is immediately accessible and radio-friendly. Interplay between acoustic and electric guitar lends a full-bodied tenderness to the track's mellow, yet emotional, ambience.

► **SOCIAL DISTORTION** *Bad Luck* (4:25)
PRODUCER: Dave Jerden
WRITER: M. Ness
PUBLISHERS: Rebel Waltz/Sony Tunes, ASCAP
Epic 4348 (c/o Sony) (CD promo)

Straightahead rocker packs a no-frills blast of classic, raw power. Bratty, punkish lead vocals whine around simple, but intense guitar leads and a brief bass/drum interlude. Progressive programmers should take a chance here.

► **NUCLEAR VALDEZ** *(Share A Little) Shelter* (4:39)
PRODUCER: Steve Brown
WRITERS: Nuclear Valdez

PUBLISHERS: Nuclear Valdez/EMI Blackwood, BMI
Epic 4112 (c/o Sony) (CD promo)

Driving rhythm section spurs this ringing alternative rocker straight into huge, multilayered chorus. Commercial track is instantly accessible and should find a home on album rock and pop outlets.

► **JULES SHEAR** *The Sad Sound Of The Wind* (4:11)
PRODUCERS: Stewart Lerman, Jules Shear
WRITER: J. Shear
PUBLISHER: not listed
Polydor 613 (c/o PLG) (CD promo)

Pure pop—we're talking the real thing—is on tap here, as Shear turns in another masterpiece of harmonic, melodic excellence. No tricks—just simple, classic guitar lines, inescapable hooks, and Shear's own quirky, alternative vocals. College rock programmers should find a niche, and innovative pop programmers would do well to set aside a slot as well.

► **FATES WARNING** *Eye To Eye* (4:05)
PRODUCER: Terry Brown
WRITER: Mathos
PUBLISHERS: Mathos/Full Volume/Virgin Songs, BMI
Reprise 5289 (c/o Warner Bros.) (CD promo)

This mainstream, commercial rocker seems to take a cue from the late-'70s stylings of Toto, Rush, and Foreigner. Classic, angst-ridden ballad about lost love and misunderstanding hinges on a tight, hook-driven chorus.

► **RISE ROBOTS RISE** *Talk Is Cheap* (5:04)
PRODUCERS: Rise Robots Rise
WRITERS: Rise Robots Rise
PUBLISHERS: The Robotics Institute/White Rhino, BMI
TVT 3211 (CD single)

Funky, experimental track trades on shades of Frank Zappa at his most accessible. Multitiered, innovative cut explores myriad musical styles, from techno-funk to rap and dance. DJs looking to diversify should give it a spin. Contact: 212-979-6410.

► **ANNE DUDLEY & JAZ COLEMAN** *Ziggarrats Of Cinamon* (3:05)
PRODUCERS: Anne Dudley, Jaz Coleman
WRITERS: A. Dudley, J. Coleman
PUBLISHERS: EMI/E.G.
TVT 3311 (CD single)

Dudley from Art Of Noise and Coleman of Killing Joke join forces on this high-tech outing. East meets West in this dramatic, synthetic cut. Primal beats set the tone for high-pitched, Middle Eastern chants and strings. It's certainly not your standard club or radio fare—but it is worth a spin. Contact: 212-979-6410.

RAP

► **ULTRAMAGNETIC MCs** *Make It Happen* (3:59)
PRODUCER: Ced Gee
WRITERS: C. Miller, K. Thornton, M. Smith, T. Randolph, T. Blair
PUBLISHERS: not listed
REMIXERS: Ced Gee, T.R. Love
Mercury 605 (c/o PolyGram) (cassette single)

Funky, complicated rap track is layered with lots of samples and scratches that boggle the mind. Driving bass-beat weaves it all together as rappers drop self-important pickup lines into the head-spinning mix.

► **JAZZIE RED** *I Am A Dope Fiend* (4:22)
PRODUCER: Toddy Tee
WRITER: T. Howard
PUBLISHER: Toddy Tee/Can Win, ASCAP
Pump 15176 (CD single)

Languid, jazzy hip-hop beat foundation sets a sad and pensive mood for affecting anti-drug rhymes. Cool for purists, though urban-ites should be aware, too.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SISTER RED



"I'D LOVE TO CHANGE THE WORLD"
the new track from the
self-titled debut album
SISTER RED

PRODUCED BY ANTHONY WINTERS AND THE PRODUCTION TEAM OF RON ALBERT,
HOWARD LUBERT AND STEVE ALAIMO. MANAGEMENT: M.R. MANAGEMENT (305) 531-5800.

NAIRD



THE Billboard 200

TOP ALBUMS

FOR WEEK ENDING
FEBRUARY 8, 1992

COMPILED FROM A NATIONAL SAMPLE OF
RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	2	1	20	GARTH BROOKS ▲ ⁶ LIBERTY 96330* (10.98/15.98) 11 weeks at No. 1	ROPIN' THE WIND	1
2	1	4	18	NIRVANA ▲ ² DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
				★ ★ ★ TOP 20 SALES MOVER ★ ★ ★		
3	5	10	73	GARTH BROOKS ▲ ⁶ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
4	3	2	9	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
5	4	3	13	HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
6	6	6	10	U2 ▲ ² ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
7	7	8	37	BOYZ II MEN ▲ ³ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
8	9	5	40	MICHAEL BOLTON ▲ ⁴ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
9	8	7	24	METALLICA ▲ ⁴ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
10	11	11	17	PRINCE AND THE N.P.G. ▲ PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
11	13	14	27	COLOR ME BADD ▲ ² GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	3
12	10	9	19	MARIAH CAREY ▲ ² COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
13	23	32	92	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
14	12	15	19	GUNS N' ROSES ▲ ³ GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
15	14	16	31	BONNIE RAITT ▲ ² CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
16	16	12	19	GUNS N' ROSES ▲ ³ GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
17	18	18	11	GENESIS ▲ ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
18	22	52	4	SOUNDTRACK SOUL 10462*/MCA (10.98/15.98)	JUICE	18
19	15	17	33	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
20	17	13	18	BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
21	19	19	14	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/15.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
22	21	26	22	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	21
23	20	20	37	PAULA ABDUL ▲ ³ CAPTIVE 91611*/MIRGIN (10.98/15.98)	SPELLBOUND	1
24	24	22	27	MARKY MARK & THE FUNKY BUNCH ▲ INTERSCOPE 91737*/ATLANTIC (10.98/15.98)	MUSIC FOR THE PEOPLE	21
				★ ★ ★ POWER PICK ★ ★ ★		
25	37	—	2	SOUNDTRACK REPRISE 26794* (10.98/15.98)	RUSH	25
26	27	29	10	ENYA ● REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	26
27	26	25	9	KEITH SWEAT ● ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	19
28	28	27	10	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	26
29	29	28	19	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
30	36	34	18	HARRY CONNICK, JR. ● COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	19
31	25	21	47	AMY GRANT ▲ ² A&M 5321 (9.98/15.98)	HEART IN MOTION	10
32	35	39	21	NAUGHTY BY NATURE ● TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
33	32	33	17	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/15.98)	APOCALYPSE 91... ENEMY STRIKES BLACK	4
34	33	36	13	ICE CUBE ● PRIORITY 57155 (10.98/15.98)	DEATH CERTIFICATE	2
35	30	23	17	REBA MCENTIRE ● MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
36	39	38	12	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
37	38	30	35	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
38	31	24	17	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/16.98)	DECADE OF DECADENCE	2
39	34	31	46	R.E.M. ▲ ³ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
40	41	40	16	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
41	43	47	44	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
42	56	—	7	MR. BIG ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	42
43	44	59	11	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43
44	40	35	57	C&C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
45	42	37	47	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
46	47	61	10	TEVIN CAMPBELL QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	46
47	58	106	6	PEARL JAM EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	47
48	45	44	18	RED HOT CHILI PEPPERS ● WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	14
49	54	86	6	CYPRESS HILL RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	49
50	60	72	16	SOUNDGARDEN A&M 5374 (9.98/13.98)	BADMOTORFINGER	50
51	48	50	17	P.M. DAWN ● GEE STREET/ISLAND 510276*/PLG (9.98 EQ/13.98)	OF THE HEART, THE SOUL & THE CROSS	48
52	46	41	32	VAN HALEN ▲ ² WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
53	51	51	73	QUEENSRYCHE ▲ ² EMI 92806 (9.98/15.98)	EMPIRE	7
54	55	60	11	COLLIN RAYE EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	52	46	4	GEORGE STRAIT MCA 10450* (10.98/15.98)	TEN STRAIT HITS	46
56	49	42	11	BETTE MIDLER ● ATLANTIC 82329* (10.98/15.98)	MUSIC FROM "FOR THE BOYS"	22
57	53	78	18	A TRIBE CALLED QUEST JIVE 1418* (9.98/13.98)	LOW END THEORY	45
58	57	55	29	GETO BOYS ● RAP-A-LOT 57161/PRIORITY (9.98/14.98)	WE CAN'T BE STOPPED	24
59	50	43	29	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1392 (9.98/13.98)	HOMEBASE	12
60	65	54	30	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	54
61	72	107	15	GERALD LEVERT ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	61
62	64	63	21	RUSH ● ATLANTIC 82293* (10.98/15.98)	ROLL THE BONES	3
63	69	64	17	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
64	61	45	37	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
65	62	48	30	TRISHA YEARWOOD ● MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
66	59	49	49	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21
67	74	76	101	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
68	68	62	99	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
69	76	104	9	BLACKSHEEP MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	69
70	66	58	61	EXTREME ▲ A&M 5313 (9.98/15.98)	EXTREME II PORNOGRAFFITTI	10
71	63	53	85	MARIAH CAREY ▲ ⁶ COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1
72	70	66	20	DIRE STRAITS ▲ WARNER BROS. 26680 (10.98/15.98)	ON EVERY STREET	12
73	94	99	4	LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)	MENTAL JEWELRY	73
74	78	79	39	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	7
75	75	69	63	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
76	77	75	12	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9405* (9.98/15.98)	AIN'T NO DOUBT ABOUT IT	72
77	67	57	12	RICHARD MARX ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	39
78	83	88	16	THE 2 LIVE CREW LUKE 91720*/ATLANTIC (10.98/15.98)	SPORTS WEEKEND	22
79	71	68	11	MICHAEL CRAWFORD ATLANTIC 82347* (10.98/15.98)	PERFORMS ANDREW LLOYD WEBBER	54
80	86	98	4	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	80
81	73	56	22	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 91134 (9.98/15.98)	THE FIRE INSIDE	7
82	84	81	134	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
83	88	90	57	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98/14.98)	BLACK'S MAGIC	38
84	108	95	5	SOUNDTRACK COLUMBIA 48627* (10.98 EQ/15.98)	THE PRINCE OF TIDES	84
85	99	96	15	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98/16.98)	SONS OF THE P	44
86	107	156	4	SHANICE MOTOWN 6319* (9.98/13.98)	INNER CHILD	86
87	81	74	30	HEAVY D. & THE BOYZ ● UPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	21
88	80	—	2	LOU REED SIRE 26662*/WARNER BROS. (10.98/15.98)	MAGIC & LOSS	80
89	92	103	13	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	89
90	103	108	23	VANESSA WILLIAMS MERCURY 843522 (9.98 EQ/15.98)	THE COMFORT ZONE	84
91	102	101	89	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
92	101	117	8	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	92
93	90	93	52	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ/15.98)	INTO THE LIGHT	5
94	95	89	141	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
95	82	67	36	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/13.98)	BACKROADS	23
96	89	83	22	SOUNDTRACK ● MCA 10286* (10.98/15.98)	THE COMMITMENTS	8
97	104	113	17	PATTI LABELLE MCA 10439 (9.98/13.98)	BURNIN'	78
98	85	70	33	SKID ROW ▲ ATLANTIC 82242* (10.98/15.98)	SLAVE TO THE GRIND	1
99	97	85	64	SCORPIONS ▲ ² MERCURY 846908 (9.98 EQ/15.98)	CRAZY WORLD	21
100	106	128	6	NIRVANA SUB POP 34 (8.98 EQ/13.98)	BLEACH	100
101	87	71	30	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10317 (10.98/15.98)	INTO THE GREAT WIDE OPEN	13
102	117	97	23	DOUG STONE EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	82
103	93	73	64	CLINT BLACK ▲ ² RCA 2372* (9.98/13.98)	PUT YOURSELF IN MY SHOES	18
104	119	118	6	SOUNDTRACK EPIC ASSOCIATED 48732*/EPIC (10.98 EQ/15.98)	MY GIRL	104
105	110	149	5	NED'S ATOMIC DUSTBIN COLUMBIA 47929* (9.98 EQ/13.98)	GOD FODDER	105
106	91	80	16	ALABAMA RCA 61040* (9.98/13.98)	GREATEST HITS, VOL. 2	72
107	122	120	11	YANNI PRIVATE MUSIC 82093* (9.98/13.98)	IN CELEBRATION OF LIFE	60
108	79	65	20	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. TWO	54
109	114	124	17	SIMPLY RED ATCO EASTWEST 91773* (10.98/15.98)	STARS	79

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

SALT-N-PEPA



NEXT PLATEAU RECORDS
CONGRATULATES
SALT-N-PEPA
ON THEIR 2ND
GRAMMY® NOMINATION
BEST RAP PERFORMANCE BY A DUO OR GROUP

1988
"PUSH IT"

1991
"LET'S TALK ABOUT SEX"
"YOU SHOWED ME"

NOW BREAKING NATIONALLY AT R&B & CHR

NEXT
PLATEAU
RECORDS INC.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	111	116	60	NINE INCH NAILS	TYT 2610 (9.98 EQ/13.98) PRETTY HATE MACHINE	75
111	96	87	30	SOUNDTRACK	MORGAN CREEK 20004* (10.98/15.98) ROBIN HOOD: PRINCE OF THIEVES	5
112	113	111	16	GEORGE WINSTON	WINDHAM HILL 11107 (10.98/25.98) SUMMER	55
113	98	77	22	BELL BIV DEVOE	MCA 10345 (10.98/15.98) WBBB - BOOTCITY! THE REMIX ALBUM	18
114	100	84	20	TESLA	GEFFEN 24424 (9.98/15.98) PSYCHOTIC SUPPER	13
115	145	155	3	PAM TILLIS	ARISTA 8642* (9.98/13.98) PUT YOURSELF IN MY PLACE	115
116	127	105	38	LORRIE MORGAN	RCA 3021* (9.98/13.98) SOMETHING IN RED	71
117	168	180	30	BEBE & CECE WINANS	CAPITOL 92078* (9.98/15.98) DIFFERENT LIFESTYLES	74
118	115	131	18	FOURPLAY	WARNER BROS. 26656* (9.98/15.98) FOURPLAY	97
119	105	100	30	SEAL	SIRE 26627*/WARNER BROS. (9.98/13.98) SEAL	24
120	109	82	43	ROXETTE	EMI 94435* (10.98/15.98) JOYRIDE	12
121	121	126	20	KENNY LOGGINS	COLUMBIA 46140* (9.98 EQ/13.98) LEAP OF FAITH	71
122	123	127	42	MARC COHN	ATLANTIC 82178* (9.98/13.98) MARC COHN	49
123	118	122	50	ENIGMA	CHARISMA 91642* (9.98/13.98) MCMXC A.D.	6
124	140	169	6	JODY WATLEY	MCA 10355 (10.98/15.98) AFFAIRS OF THE HEART	124
125	112	102	13	CURTIS STIGERS	ARISTA 18660* (9.98/13.98) CURTIS STIGERS	102
126	141	150	82	HARRY CONNICK, JR.	COLUMBIA 46146 (9.98 EQ/15.98) WE ARE IN LOVE	22
127	135	115	35	DIAMOND RIO	ARISTA 8673* (9.98/13.98) DIAMOND RIO	84
128	120	132	35	N.W.A	RUTHLESS 57126/PRIORITY (9.98/14.98) EFIL4ZAGGIN	1
129	124	92	73	REBA MCENTIRE	MCA 10016 (9.98/13.98) RUMOR HAS IT	39
130	134	141	160	SOUNDTRACK	ATLANTIC 81933 (9.98/15.98) BEACHES	2
131	116	91	22	RANDY TRAVIS	WARNER BROS. 26661* (9.98/15.98) HIGH LONESOME	43
132	137	140	198	ORIGINAL LONDON CAST	POLYDOR 831273/PLG (17.98 EQ/31.98) PHANTOM OF THE OPERA	33
133	126	125	71	CARRERAS - DOMINGO - PAVAROTTI	LONDON 430433* (9.98 EQ/14.98) IN CONCERT	35
134	155	167	17	QUEEN LATIFAH	TOMMY BOY 1035 (9.98/14.98) NATURE OF A SISTA'	117
135	144	—	2	SAWYER BROWN	CURB 95624* (9.98/13.98) DIRT ROAD	135
136	132	129	134	DON HENLEY	GEFFEN 24217 (9.98/15.98) THE END OF THE INNOCENCE	8
137	130	136	20	KARYN WHITE	WARNER BROS. 26320* (10.98/15.98) RITUAL OF LOVE	53
138	133	135	64	PHIL COLLINS	ATLANTIC 82157 (14.98/19.98) SERIOUS HITS...LIVE!	11
139	156	178	10	THE STORM	INTERSCOPE 91741*/ATLANTIC (9.98/13.98) THE STORM	139
140	129	114	96	WILSON PHILLIPS	SBK 93745 (9.98/13.98) WILSON PHILLIPS	2
141	150	145	80	THE JUDDS	CURB 8318/RCA (9.98/15.98) GREATEST HITS	76
142	152	154	33	AARON NEVILLE	A&M 5354* (9.98/13.98) WARM YOUR HEART	44
143	142	139	33	THE KLF	ARISTA 8657* (9.98/13.98) WHITE ROOM	39
144	131	133	22	NEIL DIAMOND	COLUMBIA 48610 (10.98 EQ/15.98) LOVESCAPE	44
145	157	171	3	SAMMY KERSHAW	MERCURY 510161* (9.98/13.98) DON'T GO NEAR THE WATER	145
146	136	123	101	HAMMER	CAPITOL 92857 (9.98/13.98) PLEASE HAMMER DON'T HURT 'EM	1
147	143	112	11	POISON	CAPITOL 98046* (15.98/26.98) SWALLOW THIS LIVE	51
148	187	184	113	HARRY CONNICK, JR.	COLUMBIA 45319 (9.98 EQ/13.98) MUSIC FROM "WHEN HARRY MET SALLY..."	42
149	165	181	40	DWIGHT YOAKAM	REPRISE 26344* (9.98/13.98) IF THERE WAS A WAY	96
150	175	—	2	SUZY BOGGUSS	LIBERTY 95847* (9.98/13.98) ACES	150
151	161	172	112	KENNY G	ARISTA 8613 (13.98/16.98) LIVE	16
152	128	119	32	CHER	GEFFEN 24369* (10.98/15.98) LOVE HURTS	48
153	185	—	2	THE SHAMEN	EPIC 48722 (9.98 EQ/13.98) EN-TACT	153
154	151	153	16	SCARFACE	RAP-A-LOT 57167/PRIORITY (9.98/14.98) MR. SCARFACE IS BACK	51
155	RE-ENTRY	35	HARRY CONNICK, JR.	COLUMBIA 44369* (7.98 EQ/11.98)	20	133

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	148	142	15	ERASURE	SIRE 26668*/REPRISE (10.98/15.98) CHORUS	29
157	162	188	9	MC LYTE	FIRST PRIORITY 91731*/ATLANTIC (10.98/15.98) ACT LIKE YOU KNOW	102
158	146	109	45	DOLLY PARTON	COLUMBIA 46882* (9.98 EQ/13.98) EAGLE WHEN SHE FLIES	24
159	179	190	3	HI-C FEATURING TONY A	SKANLESS 61235*/WARNER BROS. (9.98/15.98) SKANLESS	159
160	172	—	2	EDDIE MONEY	COLUMBIA 46756* (9.98 EQ/13.98) RIGHT HERE	160
161	163	162	76	YANNI	PRIVATE MUSIC 2067* (9.98/13.98) REFLECTIONS OF PASSION	29
162	164	159	25	BIG AUDIO DYNAMITE II	COLUMBIA 46147 (9.98 EQ/13.98) GLOBE	76
163	125	94	14	SOUNDTRACK	SBK 97722* (10.98/15.98) COOL AS ICE	89
164	NEW	1	JOE DIFFIE	EPIC 47477* (9.98 EQ/13.98) REGULAR JOE	164	
165	NEW	1	MINT CONDITION	PERSPECTIVE 1001/A&M (9.98/13.98) MEANT TO BE MINT	165	
166	149	148	14	TINA TURNER	CAPITOL 97152* (13.98/19.98) SIMPLY THE BEST	113
167	138	130	21	STEVIE NICKS	MODERN 91711*/ATLANTIC (10.98/15.98) TIMESPACE: BEST OF STEVIE NICKS	30
168	198	—	2	HAL KETCHUM	CURB 77450* (9.98/13.98) PAST THE POINT OF RESCUE	168
169	158	165	12	PET SHOP BOYS	EMI 97097* (13.98/19.98) DISCOGRAPHY - COMPLETE SINGLES COLLECTION	111
170	178	—	8	VARIOUS ARTISTS	GIANT 24423*/WARNER BROS. (10.98/15.98) NEW YORK ROCK & SOUL REVUE	170
171	166	143	98	ALAN JACKSON	ARISTA 8623 (9.98/13.98) HERE IN THE REAL WORLD	57
172	194	—	2	SOUNDTRACK	WARNER BROS. 26707* (10.98/15.98) UNTIL THE END OF THE WORLD	172
173	147	121	51	JESUS JONES	SBK 95715* (9.98/15.98) DOUBT	25
174	181	174	70	BETTE MIDLER	ATLANTIC 82129 (9.98/15.98) SOME PEOPLE'S LIVES	6
175	170	179	41	ALICE IN CHAINS	COLUMBIA 46075* (9.98 EQ/13.98) FACELIFT	42
176	NEW	1	ATLANTIC STARR	REPRISE 26545* (9.98/15.98) LOVE CRAZY	176	
177	153	138	71	L.L. COOL J	DEF JAM 46888/COLUMBIA (9.98 EQ/13.98) MAMA SAID KNOCK YOU OUT	16
178	171	163	36	MARK CHESNUTT	MCA 10032* (9.98/13.98) TOO COLD AT HOME	132
179	139	110	49	ANOTHER BAD CREATION	MOTOWN 6318* (9.98/13.98) COOLIN' AT THE PLAYGROUND YA' KNOW!	7
180	154	134	78	TRAVIS TRITT	WARNER BROS. 26094* (9.98/13.98) COUNTRY CLUB	70
181	RE-ENTRY	10	ROBBIE ROBERTSON	GEFFEN 24303 (10.98/15.98) STORYVILLE	69	
182	173	166	68	CHRIS ISAAK	REPRISE 25837 (9.98/13.98) HEART SHAPED WORLD	7
183	159	158	16	ERIC CLAPTON	DUCK 26420*/REPRISE (23.98/29.98) 24 NIGHTS	38
184	195	151	140	CLINT BLACK	RCA 9668 (9.98/13.98) KILLIN' TIME	31
185	169	176	34	CANDY DULFER	ARISTA 8674* (9.98/13.98) SAXUALITY	22
186	186	164	173	PAULA ABDUL	VIRGIN 90943 (9.98 EQ/13.98) FOREVER YOUR GIRL	1
187	174	—	2	EMMYLOU HARRIS & THE NASH RAMBLERS	REPRISE 26664* (10.98/15.98) AT THE RYMAN	174
188	192	198	60	SOUNDTRACK	EPIC ASSOCIATED 46982*/EPIC (9.98 EQ/15.98) DANCES WITH WOLVES	48
189	177	177	10	LINDA RONSTADT	ELEKTRA 61239* (10.98/15.98) MAS CANCIONES	88
190	RE-ENTRY	36	MARY-CHAPIN CARPENTER	COLUMBIA 46077* (8.98 EQ/13.98) SHOOTING STRAIGHT IN THE DARK	104	
191	180	173	109	UB40	VIRGIN 91324 (9.98/13.98) LABOUR OF LOVE II	30
192	183	146	45	GEORGE STRAIT	MCA 10204* (9.98/13.98) CHILL OF AN EARLY FALL	45
193	160	144	12	RESTLESS HEART	RCA 61041* (9.98/13.98) BEST OF RESTLESS HEART	144
194	NEW	1	A LIGHTER SHADE OF BROWN	PUMP 15154*/QUALITY (9.98/15.98) BROWN & PROUD	194	
195	190	192	27	SHABBA RANKS	EPIC 47310 (9.98 EQ/13.98) AS RAW AS EVER	89
196	188	157	71	AC/DC	ATCO EASTWEST 91413 (9.98/15.98) THE RAZORS EDGE	2
197	NEW	1	UGLY KID JOE	STAR DOG 68823* (6.98 EQ/10.98) AS UGLY AS THEY WANT TO BE	197	
198	RE-ENTRY	15	VAN MORRISON	POLYDOR 849026*/PLG (17.98 EQ/31.98) HYMNS TO THE SILENCE	99	
199	RE-ENTRY	12	THE PARTY	HOLLYWOOD 61225*/ELEKTRA (9.98/15.98) IN THE MEANTIME, IN BETWEEN TIME	77	
200	RE-ENTRY	15	PRIMUS	INTERSCOPE 91659*/ATLANTIC (9.98/13.98) SAILING THE SEA OF CHEESE	116	

TOP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------------------|--|--|---------------------------------|-----------------------------------|---------------------------------------|----------------------------------|----------------------------------|
| The 2 Live Crew 78 | Mark Chesnutt 178 | Kenny G 151 | Tracy Lawrence 80 | Nirvana 2, 100 | Robbie Robertson 181 | The Prince Of Tides 84 | Ricky Van Shelton 95 |
| 2nd II None 89 | Eric Clapton 183 | Genesis 17 | Gerald Levert 61 | ORIGINAL LONDON CAST | Linda Ronstadt 189 | Robin Hood: Prince Of Thieves 1- | Luther Vandross 74 |
| Paula Abdul 23, 186 | Marc Cohn 122 | Geto Boys 58 | A Lighter Shade Of Brown 194 | Phantom Of The Opera 132 | Roxette 120 | 11 | VARIOUS ARTISTS |
| AC/DC 196 | Natalie Cole 19 | Vince Gill 45 | Live 73 | Phantom Of The Opera Highlights | Rush 62 | Rush 25 | New York Rock & Soul Revue 170 |
| Bryan Adams 20 | Phil Collins 138 | Amy Grant 31 | Kenny Loggins 121 | 67 | Salt-N-Pepa 83 | Until The End Of The World 172 | Two Rooms: Songs Of E. John & B. |
| Alabama 106 | Color Me Badd 11 | Guns N' Roses 14, 16 | Madonna 75 | Ozzy Osbourne 29 | Sawyer Brown 135 | Lisa Stansfield 43 | Taupin 21 |
| Alice In Chains 175 | Harry Connick, Jr. 30, 126, 148, 155 | Hammer 5, 146 | Marky Mark & The Funky Bunch 24 | Dolly Parton 158 | Scarface 154 | Rod Stewart 41 | Travis 37, 180 |
| AG 92 | Michael Crawford 79 | Emmylou Harris & The Nash Ramblers 187 | MC Lyte 157 | The Party 199 | Scorpions 99 | Curtis Stigers 125 | Ugly Kid Joe 197 |
| Another Bad Creation 179 | Cypress Hill 49 | Heavy D. & The Boyz 87 | Jonni Mellencamp 40 | Pearl Jam 47 | Seal 119 | Doug Stone 102 | Van Halen 52 |
| Atlantic Starr 176 | D. J. Jazzy Jeff & The Fresh Prince 59 | Don Henley 136 | Metallica 9 | Pet Shop Boys 169 | Bob Seger & The Silver Bullet Band 81 | The Storm 139 | |
| Bell Biv Devoe 113 | Neil Diamond 144 | Hi-C Featuring Tony A 159 | Bette Midler 56, 174 | Tom Petty & The Heartbreakers 101 | Shabba Ranks 195 | George Strait 55, 192 | Jody Watley 124 |
| Big Audio Dynamite II 162 | Joe Diffie 164 | Ice Cube 34 | Mint Condition 165 | P.M. Dawn 51 | The Shamen 153 | Keith Sweat 27 | Karyn White 137 |
| The Black Crowes 68 | Digital Underground 85 | Chris Isaak 182 | Eddie Money 160 | Poison 147 | Shanice 86 | James Taylor 63 | Vanessa Williams 90 |
| Blacksheep 69 | Dire Straits 72 | Michael Jackson 4 | Lorrie Morgan 116 | Prince And The N.P.G. 10 | Simply Red 109 | Tesla 114 | Wilson Phillips 140 |
| Clint Black 103, 184 | D. J. Magic Mike & M.C. Madness 76 | Alan Jackson 64, 171 | Van Morrison 116 | Public Enemy 33 | Skid Row 98 | Pam Tillis 115 | Yanni 107, 161 |
| Suzy Bogguss 150 | Candy Dulfer 185 | Jesus Jones 173 | Motley Crue 38 | Queen Latifah 134 | Soundgarden 50 | Randy Travis 131 | Trisha Yearwood 65 |
| Michael Bolton 8, 82 | Enigma 123 | Jodeci 22 | Mr. Big 42 | Queensryche 53 | SOUNDTRACK | A Tribe Called Quest 57 | Dwight Yoakam 149 |
| Boyz II Men 7 | Enya 26 | The Judds 108, 141 | N.W.A 128 | R.E.M. 39 | Beaches 130 | Travis Tritt 37, 180 | |
| Garth Brooks 1, 3, 13 | Erasure 156 | Sammy Kershaw 145 | Naughty By Nature 32 | Bonnie Raitt 15, 94 | Beauty & The Beast 28 | Tanya Tucker 60 | |
| Tevin Campbell 46 | Gloria Estefan 93 | Hal Ketchum 168 | Ned's Atomic Dustbin 105 | Collin Raye 54 | The Commitments 96 | Tina Turner 166 | |
| Mariah Carey 12, 71 | Extreme 70 | The KLF 143 | Aaron Neville 142 | Red Hot Chili Peppers 48 | Cool As Ice 163 | U2 6 | |
| Mary-Chapin Carpenter 190 | Firehouse 66 | L.L. Cool J 177 | Stevie Nicks 167 | Lou Reed 88 | UB40 191 | Ugly Kid Joe 197 | |
| Carreras - Domingo - Pavarotti 133 | Fourplay 118 | Patti LaBelle 97 | Nine Inch Nails 110 | Restless Heart 193 | Van Halen 52 | | |
| C&C Music Factory 44 | | | | | | | |
| Cher 152 | | | | | | | |

WILLIE DIXON DEAD AT 76

(Continued from page 1)

blues repertoire.

Among them: "(I'm Your) Hootchie Coochie Man" and "I Just Want To Make Love To You," recorded by Muddy Waters; "Back Door Man" and "Little Red Rooster," by Howlin' Wolf; "The Seventh Son," by Willie Mabon; and, on the Checker label, "You Can't Judge A Book By Its Cover," by Bo Diddley, and Dixon's own recordings of "29 Ways" and "Walkin' The Blues."

In the blues explosion of the late '60s, Dixon's songs were reinterpreted by a new generation of rock'n'roll artists, including the Rolling Stones, the Doors, Jimi Hendrix, the Yardbirds, and Led Zeppelin.

Dixon was "the last of the greats of that era," says guitarist Jeff Beck. "He shaped rock'n'roll with his songs."

For the past decade, while continuing to write and occasionally perform at blues festivals, Dixon had been devoted to his nonprofit Blues Heaven Foundation. He created the organization to educate young artists in the

intricacies of the music business and to bolster the blues legacy through scholarships and corporate donations of musical instruments to schools.

"On a personal level, the thing that comes to mind was that he was such a wonderful man," says Andy McKaie, producer of "Willie Dixon: The Chess Box," a retrospective set released in 1988. "I always knew this was an important songwriter," says McKaie, but until he began work on the boxed set, "I didn't realize how important a songwriter and behind-the-scenes man [he was]."

Dixon died at the St. Joseph Medical Center in Burbank, where he had been hospitalized since Jan. 5 for heart and kidney ailments. He had lived in Southern California with his wife, Marie Dixon, since the early '80s. A memorial service will be held Sunday (2) at Forest Lawn Memorial Park here. His funeral and burial will be in Chicago. Arrangements were incomplete at press time.

Born in Vicksburg, Miss., on July 1, 1915, Dixon began performing in

his hometown in his teens with the Union Jubilee Singers, a gospel quartet. By the mid-'30s, he had joined the tide of Southern black migration to Chicago and enjoyed a brief stint as a professional boxer before forming the Five Breezes with guitarist Leonard "Baby Doo" Caston in 1939.

Dixon made his recording debut with that group on Bluebird Records a year later. In 1941, the band split up after Dixon was arrested and charged with refusing induction into the armed services.

"I told them I was a conscientious objector and I wasn't going to fight for anybody," Dixon told Don Snowden, who co-authored his 1989 biography, "I Am The Blues: The Willie Dixon Story."

Dixon resumed recording in 1945 with a jump blues quartet, the Four Jumps of Jive on Mercury Records, reuniting with Caston later that year to form the Big Three Trio. Their mix of gospel harmony and the blues foreshadowed the sophistication of

Dixon's arrangements to come.

After coming to Chess as a session bass player and later as an artist in his own right, Dixon emerged as the label's creative mainstay.

Snowden writes: "As the backbone of the Chess operation in its heyday—a multifaceted role as songwriter, house bassist . . . studio band leader and de facto arranger/producer on virtually all the label's major blues hits—Willie Dixon's part in shaping the sound of modern Chicago blues can hardly be overestimated."

Little Walter, Jimmy Witherspoon, Lowell Fulson, Otis Rush, Sonny Boy Williamson, Koko Taylor all recorded Dixon's songs and often benefited from his production and bass playing.

As a band leader and booker for the American Folk Blues Festivals beginning in 1962, Dixon helped bring many notable U.S. bluesmen to Europe, helping to spark the British blues/rock wave that followed.

After the death of label owner Leonard Chess in 1969, Dixon formed

the Chicago All Stars as a touring band to support a 1970 Columbia album, "I Am The Blues," showcasing his own classic material. He made two albums for Oval Records in the '70s and two discs on the Pausa label in the '80s. He wrote and performed a song on "The Color Of Money" soundtrack in 1986 and put out a disc of new material, "Hidden Charms," on Bug/Capitol Records in 1988. He performed infrequently in recent years, but was on the bill of the Benson & Hedges blues festival in Atlanta last summer.

"He was one of the few artists from the formative blues days of the '50s who lived long enough to see some of his work bear fruit," says Mary Katherine Aldin, a journalist and friend of the Dixon family.

Dixon is survived by his wife, 11 children, and 30 grandchildren. Contributions in his memory may be made to the Blues Heaven Foundation, No. 590, 249 N. Brand Blvd., Glendale, Calif. 91203.

PAYOLA CASE RETURNS SPOTLIGHT TO INDIE PROMO

(Continued from page 6)

not involved in the incident.

The records named in the indictment were all R&B charters, with the Michel'le single qualifying as a pop smash. Paris' "Breathe Life Into Me" reached No. 24 and Bleu's "Knocks Me Off My Feet" reached No. 38 on the Hot R&B Singles chart. "No More Lies" peaked at No. 2 on the R&B singles chart and No. 7 on the Hot 100. But all three records were by new artists, which meant they were not guaranteed radio adds.

LONG INVESTIGATION

Martin J. Weinstein, Assistant U.S. Attorney for the Northern District of Georgia, says Johnson's indictment was the result of an investigation that began more than two years ago. While investigating the Internal Revenue Service's charges of tax eva-

sion, false returns, and false currency transactions against the promoter, a grand jury turned up alleged evidence of payola.

A pretrial hearing has been scheduled for Feb. 14, with a trial expected by May or June.

Johnson has promoted mostly R&B-oriented records independently for at least 15 years, principally in the Southeast. Johnson is currently working records for several major labels that prefer not to be identified. Independents can be hired by labels or by management; a source confirms Michel'le's management hired Johnson to work "No More Lies."

Black music executives say they are concerned about payola charges, but only because of the shadow they continue to cast on the reputation of the music industry. While most view

Johnson's indictment as an isolated battle in the war against payola, some see it as a reason to rein in their use of independent promoters.

"It will cause everybody to reconsider how we use independents," says one record executive. "It's another ploy to find out about independent dealings in the record industry. But as long as there is a record industry there will continue to be independent promoters."

Executives at Island, EMI, and Ruthless/Atco have no comment on the payola charges against Johnson involving their records.

Ron Ellison, a promotion executive at PolyGram Label Group, was recently convicted on tax evasion charges related to his earlier indie promotion work, but was never charged with payola.

RHINO SEGUES TO WEA VIA ATLANTIC DEAL

(Continued from page 8)

jects, the vast majority have already been done."

He maintains, however, that there is much of material in the Atlantic vaults yet to be reissued. "I feel there is literally dozens, if not hundreds of albums that could be reissued, as well as [single-artist] compilations and various-artists compilations."

Atlantic catalog material used by Rhino may be released under a joint Atlantic/Rhino logo, according to Foos. He adds that he expects 30 to 50 Rhino releases featuring Atlantic material to be issued this year.

The pact with Atlantic also gives Rhino access to Atlantic promotion for its Rhino New Artists imprint for up to six releases a year. "That will help RNA," Foos says. The inability to promote its acts to various radio formats has been the "main roadblock to RNA's success." RNA's artist roster includes Steve Wynn, Chris Stamey, and others.

Rhino will apparently continue to market its own catalog compilations, just as it did when it was distributed by CEMA.

"We were extremely happy with CEMA distribution," notes Foos. "They did a great job for us. [The switch] wasn't a matter of dissatisfaction or disappointment with

CEMA. It was a matter of a unique opportunity with Atlantic that motivated us to make the change."

Foos says EMI and Capitol both embarked on "massive reissue programs" in the last 18 months of CEMA's agreement with Rhino. While Atlantic has also beefed up catalog development activity, Foos says that area "is still not the focus of the company. For us, it's the primary focus."

Yves Beauvais, Atlantic director of catalog development, will work with Rhino on Atlantic/Rhino releases and

will also continue to oversee Atlantic's own reissue program.

Internationally, Foos says, distribution through Warner Music "will be a great boon for us. "Now we will be able to coordinate worldwide releases, and it will also enable us to be more aggressive in the worldwide market."

Rhino Home Video will continue to be distributed through MCA's Uni Distribution. "We are happy with that arrangement," Foos says.

VINCE GILL GRABS 8 TNN NOMINATIONS

(Continued from page 6)

Diamond Rio, Oak Ridge Boys, Sawyer Brown, the Statler Brothers.

Vocal duo of the year: Baillie & the Boys, the Bellamy Brothers, Brooks & Dunn, the Judds, Sweethearts Of The Rodeo.

Vocal collaboration of the year: Alan Jackson/George Jones; Vince Gill/Patty Loveless; Mark O'Connor/Vince Gill/Ricky Skaggs/Steve Wariner; Dolly Parton/Ricky Van Shelton; Travis Tritt/Marty Stuart.

Video of the year: "Anymore," Travis Tritt; "Don't Rock The Jukebox," Alan Jackson; "Look At Us," Vince Gill; "Rockin' Years," Ricky

Van Shelton/Dolly Parton; "The Thunder Rolls," Garth Brooks.

Single of the year: "Don't Rock The Jukebox," Alan Jackson; "Here's A Quarter (Call Someone Who Cares)," Travis Tritt; "Keep It Between The Lines," Ricky Van Shelton; "Look At Us," Vince Gill; "Shameless," Garth Brooks.

Album of the year: "Backroads," Ricky Van Shelton; "Chill Of An Early Fall," George Strait; "Don't Rock The Jukebox," Alan Jackson; "Pocket Full Of Gold," Vince Gill; "Ropin' The Wind," Garth Brooks.



by Geoff Mayfield

BACK ON TOP: Garth Brooks, in the afterglow of his NBC special (Billboard, Feb. 1), scores an amazing coup, by recapturing No. 1 on The Billboard 200, while his second album rises to No. 3 and his first set jumps to No. 13. "No Fences" wins the Top 20 Sales Mover with a huge 49% gain in unit sales. Brooks' "Ropin' The Wind" has the second largest increase among all 200 titles, while the gain earned by his first album ranks third. Says an executive at one major-label pop promotion department, "Maybe Garth Brooks is the Beatles of the '90s."

HANGING TOUGH: This week's chart is more a case of Brooks winning the top spot than of Nirvana losing it. Sales on Nirvana's "Nevermind" are practically level with last week's tally, but the boost from Brooks' NBC show pushes him ahead with a gain of more than 35,000 units. A 25% gap stands between No. 1 and No. 2.

NOTABLE: Eric Clapton's "Rush" soundtrack earns the Power Pick award for the biggest gain among titles under No. 20. It jumps a dozen places to No. 25 . . . The top 20 has been a little stagnant lately, but no more. The "Juice" soundtrack and "Garth Brooks" are the first titles to crack that portion of the chart in the last several weeks . . . Top Debut goes to country sophomore Joe Diffie, just a hair ahead of Mint Condition . . . A Jan. 18 stop on "Saturday Night Live" helps Robbie Robertson re-enter at No. 181.

NEW MOON: There has been a run on Enya titles since her latest, "Shepherd Moon," hit the charts 10 weeks ago. Her new album moves to No. 1 on the Top New Age chart, which makes her the first female artist to top that list. Meanwhile, Enya's "Watermark," which has been on that chart for an incredible 142 weeks, moves back into the top 10. "Shepherd Moon" steps up to No. 26 on The Billboard 200, and, in the last few weeks, we've also noticed activity on "Enya," her first release.

AS SUGGESTED: In the Jan. 4 issue, we added CD prices to The Billboard 200, Heatseekers, Top Pop Catalog Albums, and Top Christmas Albums, and inadvertently caused confusion among our readers. Because most labels do not issue official list prices for CDs, and because many retailers and wholesalers have complained that the suggested lists provide less room for margin than cassette lists do, we used prices that were calculated by Valley Records Distributors. These equivalent prices allowed for roughly 40% margin, the margin provided by most tape lists. Some readers thought they had missed an industrywide price hike; some labels worried that our policy would complicate royalty schedules. Thus, with this issue, we have adjusted CD prices to reflect the CD lists that are in place, which provide a 34% gross margin.

PRICE POINTS: Of the six major distributors, only WEA and BMG have official list prices on CDs. Sony, PolyGram, and Uni utilize series numbers or codes to identify CD tiers; CEMA's price card only lists wholesale costs on CDs. Of course, Sony and PolyGram have not issued list prices on any of their audio products for the last several years . . . Billboard will add CD prices to the rest of its album charts in the next few weeks.



On A Carousel. Marcia Griffiths' "Carousel" hits the Heatseekers chart for a third time. It has two versions of "Electric Boogie," which started a short chart run in late 1989 and has become the soundtrack for the Electric Slide line-dance phenomenon. Sales have come mostly from the Northeast and Middle Atlantic regions.



Winning Ugly. An unusual business arrangement is paying off for Ugly Kid Joe. The album is being worked at radio by Mercury's promotion department, but it is being sold by indie distributor R.E.D. The song "Everything About You" rockets up 11 places, to No. 28, on Album Rock Tracks, earning that chart's Power Track award.



How Sweet. "Divine Intervention," the leadoff radio track from Matthew Sweet's first Zoo album, stalled at No. 23 on Billboard's Modern Rock Tracks chart, but the title track, "Girlfriend," is getting a warmer reception. The song holds at No. 4 this week. On Heatseekers, a modest gain keeps the album at No. 25.

GRADUATION: Rough rapper AMG and country rookie Sammy Kershaw are probably as unlikely a pairing as one might imagine; the kind of duo that televised awards shows assemble as presenters. These diverse performers comprise this week's graduating class.

AMG, who was the No. 1 Heatseeker last week in his eighth chart week, is removed from the list because he rises to No. 92 this week on The Billboard 200. And Kershaw is no longer a Heatseeker because his title rises to No. 25 on Top Country Albums.

Artists are removed from the Heatseekers chart when an album reaches the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other popular format charts.

HOT, HOT, HOT: For a third consecutive week, the top of the Heatseekers chart stacks up well against the sales being rung by established artists. The first 11 artists on this 40-position chart each appear on The Billboard 200.

BUBBLING UNDER: Three Heatseekers—Teenage Fanclub, Infectious Grooves, and Techmaster P.E.B.—are within striking distance. Each trails The Billboard 200 by just a few hundred units... Some new blood is showing up beneath Heatseekers. Making progress are Dramarama, Toad The Wet Sprocket, Thunder, This Picture, My Bloody Valentine, Tall Stories, Sepultura, Stacy Earl, Corrosion Of Conformity, Cause & Effect, Riff, and Yngwie Malmsteen... The self-titled "Cause & Effect" that was sold on indie label Nastymix contains the same songs as "Another Minute," which is sold on SRC through Zoo. Cause & Effect is winning fans in the Mountain and South Central regions.

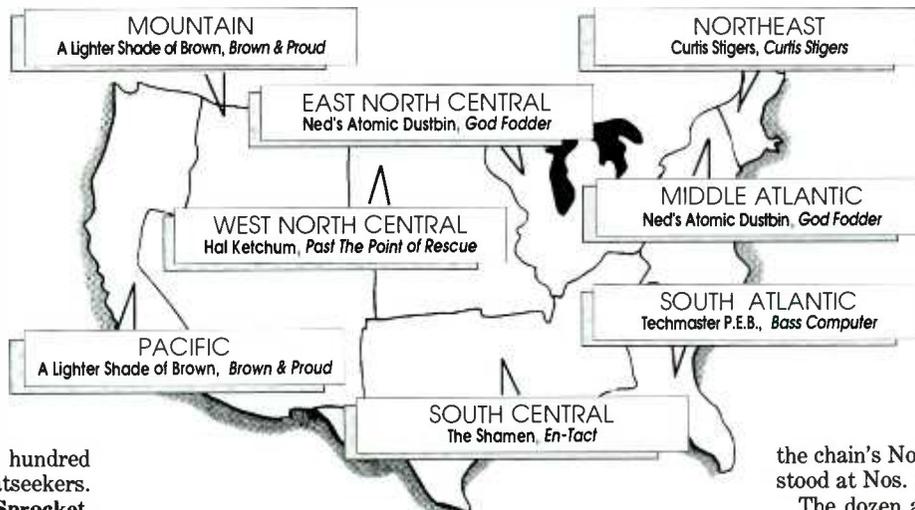
UGLY, BUT NO DUCKLING: Back in the '80s, before the Chicago White Sox adopted their cool black-and-white uniforms, the team won its division as fans cheered for it to "Win

Ugly," and that slogan describes what's happening for Ugly Kid Joe. The metal act's EP shows ultrahot action, scoring an 85% increase in sales. It moves ahead 19 spaces, to No. 10, on Heatseekers, and enters The Billboard 200 at No. 197.

The song "Everything About You" is being reported by 65%

of the 89 stations that report to Billboard's Album Rock Tracks chart. It stands out on that list as the week's Power Track, moving 39-28. The track is also getting some unsolicited airplay from top 40, including WRVQ (Q94) Richmond, Va. In the next week or two, look for Mercury to make a formal pitch to top 40.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Hal Ketchum, Past The Point Of Rescue	1. Ned's Atomic Dustbin, God Fodder
2. Suzy Bogguss, Aces	2. Curtis Stigers, Curtis Stigers
3. The Storm, The Storm	3. Lisette Melendez, Together Forever
4. Ugly Kid Joe, As Ugly As They Want To Be	4. The Storm, The Storm
5. Curtis Stigers, Curtis Stigers	5. Ugly Kid Joe, As Ugly As They Want To Be
6. Ned's Atomic Dustbin, God Fodder	6. Baby Animals, Baby Animals
7. The Northern Pikes, Snow In June	7. Teenage Fanclub, Bandwagonesque
8. Marty Brown, High & Dry	8. Marcia Griffiths, Carousel
9. Chris LeDoux, Western Underground	9. Tim Dog, Penicillin On Wax
10. Matthew Sweet, Girl Friend	10. Primus, Sailing The Sea Of Cheese

You might notice that Mercury is listed as the distributing label on the Album Rock Tracks list but does not receive credit on Heatseekers or The Billboard 200. This is due to a unique arrangement in which the Star Dog title is being promoted and marketed through Mercury while being sold by independent distributor R.E.D. (Billboard, Oct. 19). As reported in a story in last week's Billboard, Star Dog is one of several new labels being fielded by PolyGram's major logos.

CHECK, CHECK: The much-lauded Sound Check, the developing-artists program that Dallas-based Sound Warehouse runs in its 150 stores, produced winning results for two Epic acts. In the last week of January, the Shamen was

the chain's No. 7 seller, with Pearl Jam sitting at No. 8. They stood at Nos. 11 and 12, respectively, the week prior to that.

The dozen artists featured in February's Sound Check include Stacy Earl, Julia Fordham, Mr. Big, Ned's Atomic Dustbin, Ce Ce Peniston, Tall Stories, This Picture, Kenny Rankin, and R. Kelly & Public Announcement. Director of purchasing Tracy Donihoo says it is unusual for Sound Warehouse to feature more than two country acts in Sound Check, although February's lineup features three: Suzy Bogguss, Joe Diffie, and the Remingtons.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page and Roger Fitton.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	2	16	NED'S ATOMIC DUSTBIN	GOD FODDER
2	3	16	CURTIS STIGERS	CURTIS STIGERS
3	4	16	THE STORM	THE STORM
4	6	13	SUZY BOGGUSS	ACES
5	8	5	THE SHAMEN	EN-TACT
6	7	6	HI-C FEATURING TONY A	SKANLESS
7	11	3	MINT CONDITION	MEANT TO BE MINT
8	9	15	HAL KETCHUM	PAST THE POINT OF RESCUE
9	10	12	A LIGHTER SHADE OF BROWN	BROWN & PROUD
10	29	3	UGLY KID JOE	AS UGLY AS THEY WANT TO BE
11	12	16	PRIMUS	SAILING THE SEA OF CHEESE
12	13	3	TEENAGE FANCLUB	BANDWAGONESQUE
13	15	15	INFECTIOUS GROOVES	PLAGUE THAT MAKES YOUR BOOTY
14	16	6	TECHMASTER P.E.B.	BASS COMPUTER
15	18	16	NEMESIS	MUNCHIES FOR YOUR BASS
16	14	16	TRACIE SPENCER	MAKE THE DIFFERENCE
17	21	11	TIM DOG	PENICILLIN ON WAX
18	24	2	BABY ANIMALS	BABY ANIMALS
19	17	11	NATURAL SELECTION	NATURAL SELECTION
20	22	9	BLUR	LEISURE

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable.
 ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	33	2	R. KELLY & PUBLIC ANNOUNCEMENT	JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S
22	19	16	BUDDY GUY	SILVERTONE 1462* (9.98 EQ/13.98)	DAMN RIGHT I'VE GOT THE BLUES
23	20	16	SMASHING PUMPKINS	CAROLINE 1705* (9.98/13.98)	GISH
24	23	10	THE OCEAN BLUE	SIRE 26550*/REPRISE (9.98/13.98)	CERULEAN
25	25	2	MATTHEW SWEET	ZOO 11015* (9.98/13.98)	GIRL FRIEND
26	26	4	BETH NIELSEN CHAPMAN	REPRISE 26172* (9.98/13.98)	BETH NIELSEN CHAPMAN
27	31	2	2 PAC	INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2 PACALYPSE NOW
28	27	16	TONY TERRY	EPIC 45015 (9.98 EQ/13.98)	TONY TERRY
29	40	3	PANTERA	ATLANTIC 91372* (9.98/13.98)	COWBOYS FROM HELL
30	—	5	RTZ GIANT	24422*/REPRISE (9.98/13.98)	RETURN TO ZERO
31	—	2	DAVIS DANIEL	MERCURY 848291* (9.98 EQ/13.98)	FIGHTING FIRE WITH FIRE
32	30	16	M.C. BREED & D.F.C.	S.D.E.G. 4103*/ICHBAN (9.98/15.98)	M.C. BREED & D.F.C.
33	32	5	RAW FUSION	HOLLYWOOD BASIC 61236/ELEKTRA (10.98/15.98)	LIVE FROM THE STYLETRON
34	—	1	DEL THA FUNKEE HOMOSAPIEN	ELEKTRA 61133* (9.98/15.98)	I WISH MY BROTHER GEORGE...
35	—	10	VICIOUS BASE FEAT. D.J. MAGIC MIKE	CHEETAH 9404 (9.98/14.98)	BACK TO HAUNT YOU
36	34	14	MARTY BROWN	MCA 10330* (9.98/13.98)	HIGH AND DRY
37	36	16	SCHOOL OF FISH	CAPITOL 94557 (9.98/13.98)	SCHOOL OF FISH
38	35	5	PRIMAL SCREAM	SIRE 26714*/WARNER BROS. (9.98/13.98)	SCREAMADELICA
39	37	3	THE FOUR HORSEMEN	DEF AMERICAN 26561*/REPRISE (9.98/13.98)	NOBODY SAID IT WAS EASY
40	—	6	MARCIA GRIFFITHS	ISLAND 842334*/PLG (9.98 EQ/13.98)	CAROUSEL

FRANK RUSSO SELLS PROMOTION CO. TO DON LAW

(Continued from page 6)

continue to benefit from local involvement." Borg says Russo was thinking of getting out of the business for several months.

However, Jim Koplik, president of Montclair, N.J.-based Metropolitan Entertainment, says the announcement took him by surprise.

"Frank was a promoter who has a lot of great ideas and wasn't afraid to try them," says Koplik, the former co-owner of a small promotion outfit, Cross Country Concerts, which was once active on the New England promotion scene.

In September 1990, Cross Country merged with John Scher's Metropolitan, and PolyGram Holdings Inc. purchased a 40% share of the firm. One year later, Metropolitan acquired another mom-and-pop promoter, North-east Concerts in Albany, N.Y.

Koplik feels the Gemini sale marks "the beginning of the end of an era of mom-and-pop companies working in one market, and that's sad. It's hard for small promoters to survive because there aren't that many headlining acts anymore. The losses promoters are taking now on certain shows are so extensive. A company the size of Gemini or Cross Country or Northeast can't withstand those losses."

Dennis Arfa, president of the QBQ Entertainment talent agency in New York, also says he is "sorry to see the pot shrink. I thought Frank was a real competitor... Unfortunately this business is not bringing in any major new promoters."

A former high school football star who had professional aspirations before sustaining an injury at the New England Patriots' football training camp, Russo's first booking was a Blood, Sweat & Tears concert at the Providence Civic Center in 1973.

Russo gained the loyalty of many acts—including Frank Sinatra, the Grateful Dead, and Billy Joel—who for years performed for him exclusively in New England. He also fronted several well-publicized failed projects, including a foiled attempt to book Michael Jackson in 1984.

Three years ago, Russo wrested booking rights to the Seashore Center for Performing Arts in Old Orchard Beach, Maine, from Law. He was renovating the former minor-league ballpark and building a 15,000-seat amphitheater at the location when town officials effectively shut the venue down by imposing sound-level restrictions. Last year, he abandoned plans to construct a 20,000-capacity amphitheater in the Canadian province of New Brunswick.

The Boston Globe reports Russo-booked pop concerts at the Providence Civic Center have dropped from an average of 70 per year in the late '70s to an average of 40 in the '80s, and only 20 in 1991.

Metropolitan's Koplik believes the continued mergers will be good news for consumers but bad news for talent. "It's my impression that by the end of the decade there's only going to be seven or eight concert promoters in North America," he says. "It will be very difficult for talent to bid one promoter against the other. It should be good news for the consumer, because the lower the artist guarantees, the lower the ticket prices."

Borg disagrees. "Competition in every market is fiercer than it's ever been. There are more players, more competitors. And more promoters coming from all over the country. This is going to have no impact."

Borg says it is too early to determine whether his company would seek to take over booking at two nightclubs Russo had been booking: the Hampton Beach Casino Ballroom in Hampton Beach, N.H., and Campus Club in Providence.

Disney Ties 'Dalmatians' To Nabisco Rebate Promo

NEW YORK—Disney Home Video is teaming with Nabisco once again, this time to promote the April 10 release of "101 Dalmatians" (Billboard, Jan. 18).

The tie-in includes a \$3 consumer rebate and involves the Nabisco brands Teddy Grahams, Nilla Wafers, Home Maid Grahams, Mini Oreos, Chips Ahoy, and Ritz Bits.

The deal marks the fourth time Disney and Nabisco have teamed up for cross-promotions, including, most recently, for last year's release "The Jungle Book." The company claims the "Dalmatians" deal is its largest cross-promotional tie-in to date.

The rebate offer will be merchandised on the front and back panels of 20 million boxes of Nabisco cookies and via inserts in all "101 Dalmatians" cassettes.

The studio says it expects to sell some 12 million copies of the title.

Consumers who buy "101 Dalmatians" and any three boxes of

the Nabisco brands can mail in for a \$3 rebate on the cassette.

Mail-in certificates will be packaged with the cassettes and will be included on the back panels of the 20 million boxes of cookies. The offer runs from April 10 through Aug. 15.

Disney will continue promoting "Dalmatians" through Christmas.

In addition to the rebate offer, the Nabisco boxes will contain inserts promoting a "Puppy Pandemonium" game for children.

Consumers who purchase any of the Nabisco brands can collect 99 "proofs of puppies" and mail in for a "puppy play kit." Each box represents 33 proofs of puppies, so consumers must purchase three boxes to be eligible.

The game offer, which will also be promoted on the back panels of the boxes, runs from street date through Aug. 31.

PAUL SWEETING

FORMER NEW KIDS COLLABORATOR CHARGES LIP-SYNCING IN SUIT

(Continued from page 6)

ning were on tape and [New Kids] sang along with them," he said. "But that was at the beginning. For years now, they've done 100% of the singing." But Starr admitted he and his brother sang background vocals on the New Kids' albums.

McPherson said the New Kids had employed "masking" for the vocals on their albums, a technique that blends the voice of a superior singer and a weak singer to hide the weaker singer's flaws. While working as keyboardist on the group's 1989 tour, he added, he covered the group's out-of-

tune vocals by playing a digital sampler keyboard containing all the vocal tracks to the group's albums.

PRODUCED SOUNDTRACK

In his suit, McPherson says he was hired by Starr to produce the soundtrack to the "Hangin' Tough Live" video, which was filmed at the Mayan Theatre in Los Angeles June 6-7, 1989. The suit says McPherson "mixed the soundtrack and produced substantial new sound by substituting vocals and utilizing digital sampling techniques."

For the Magic Summer Coke ad, the suit says, he "arranged the lyrics, produced and recorded the lyrics, produced substantial new sound by substituting vocals... and produced the final soundtrack."

McPherson charges he was promised 2% of royalties for "Hangin' Tough Live" if it sold more than 100,000 copies, plus the soundtrack production fee for the 60-second "Magic Summer" spot. "Hangin' Tough Live" has sold an estimated 1.2 million copies, but McPherson says he has received only \$20,000 for his work on it and nothing for "Magic Summer." New Kids were last year's highest-paid entertainers, making more than \$100 million.

Starr sought to diffuse McPherson's lip-syncing charges by playing for the press and TV crews master tapes of the vocal tracks from the New Kids' albums. He said McPherson's creative contribution was limited to writing the string arrangement on the New Kids single "Valentine Girl."

Two other lawsuits are pending against Starr. A federal bankruptcy judge has reopened a suit from 1990 that links him and the New Kids to businessman Jeffrey D. Furst and James Martorano, a convicted racketeer with ties to New England's Winter Hill mob. The suit alleges Starr gave both Martorano and Furst a 25% share in the New Kids in exchange for a \$175,000 loan in 1988. Martorano and Furst each have filed lawsuits against Starr.

Meanwhile, although the New Kids are not working on a new album, "If You Go Away," a cut from the act's forthcoming European live album, was sent anonymously to top 40 radio last week. Reaction so far has been positive, and Columbia Records is planning to issue the track as a single in the coming weeks. There is no word yet on whether or not the live album will be released in the U.S.

Larry Katz is a music columnist for The Boston Herald.

MARTHA WASH WANTS GRAMMY RECOGNITION

(Continued from page 8)

viles and David Cole and Sony Music since October 1990 over her allegation that she was not properly credited for the track, accusing them of fraud and deceptive marketing.

NARAS president Mike Greene says the academy is "not inclined to get involved at all." He says Grammy awards go to artists who receive royalties. Pending the resolution of the lawsuit, Wash is not receiving royalties for the track.

Wash is credited on the "Gonna

Make You Sweat" album, but not as a featured singer. Cole and Clivilles maintain that her participation on the track does not warrant a lead vocal credit.

Her attorney, Steve Brown, disagrees. "If NARAS gives a Grammy to C&C, it has to give one to Martha Wash as well. Or else the public will perceive them as nothing more than a front for the record companies. It was Martha who created the award-winning vocal hook." LARRY FLICK

NRM SELLING 20 STORES TO W.H. SMITH

(Continued from page 4)

did it; we have steadied the ship," he states. "We were the first company to use leverage for a music chain buyout, and now we are the first company to de-leverage."

He says proceeds from the sale will be used to pay off the chain's revolving loan facility. "In October 1991, we paid off our entire acquisition term facility," he explains. "Proceeds from this deal will pay off the revolver and provide working capital. Assuming that the store assignments are received [by Wee Three], National Record Mart will join the ranks of being debt-free. I am talking about institutional and bank debt, not trade debt."

Sources say NRM owes the six majors between \$13 million and \$14 million. At one time or another, all of the majors had the chain on hold for new product. Now, Teitelbaum says, "I am current with five of the six majors." Senior distribution, label, and credit executives at all six majors confirmed that statement.

While funds from the sale will not be used to pay down trade debt, money will "go to the labels in the form of new purchases," Teitelbaum says. "All we want to be is treated the same as anyone else in the industry that has a balance sheet equal to ours. We think we have earned it."

DISNEY'S FIRST QUARTER SHOWS ANIMATED LEAP

(Continued from page 4)

the No. 1 sell-through video title of all time, with more than 14.2 million copies shipped in North America. The company declines to break out revenues and profits for its home-video unit.

As for Hollywood Records, Disney's startup music label, the company also declines to release figures. However, in a much-publicized memo leaked to the press last year, a \$25 million loss for the fiscal year that ended Sept. 30 was disclosed (Billboard, Dec. 7).

Hollywood Records' results are in-

cluded in Disney's corporate general and administrative expenses rather than in one of its operating divisions, because it is a new business, according to a Disney executive. The company's Walt Disney Records label, a children's music imprint, is in the consumer products division, whose revenues rose 39% to \$308 million in the first quarter.

Disney's other major operating division is theme parks. Revenues were up 6% to \$662 million, despite a year-to-year decline in attendance in the first quarter.

Analysts believe Disney's results should be favorable for the second quarter and for the remainder of this fiscal year. Forst says, "The March quarter clearly will be up because of comparisons with the Gulf war a year ago." DON JEFFREY

BARBIE WORKOUT VID

(Continued from page 4)

will also be placed in 12 million Disney cassettes, including "Dumbo," "Mary Poppins," "Pete's Dragon," "Rescuers Down Under," and "101 Dalmatians," which is slated for release by the studio in April (see story, this page). All of the titles are included in Disney's "101 Dalmatians" promotion as well as the studio's year-round sell-through promotion.

The 30-minute tape features Barbie and a group of live girls, ages 7 to 11, along with a live dance instructor.

SIGMA SOUND STUDIOS of New York Tape Vault Closing

This ad serves notice to all companies and/or individuals with Multitrack tapes, Masters, Safeties, and related materials being stored at Sigma Sound Studios of New York that all tapes unclaimed by Feb. 15, 1992 will be disposed of by the studio. To claim tapes call:

212-582-5055

9:30A - 4:30P Mon - Fri

DISC MAKERS

CD Replication

Fast Delivery

Small Quantities

Full Color



Call Today For
Complete Details
and Our FREE Full
Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010,
New York, New York 10019
In NYC call: 212-265-6662 • FAX: 212-262-0798

Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 125 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	40	4	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
1	1	13	I LOVE YOUR SMILE	SHANICE (MOTOWN) 2 weeks at No. 1	39	55	2	JUSTIFIED AND ANCIENT	THE KLF/TAMMY WYNETTE (ARISTA)
2	2	9	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	40	67	2	WHAT BECOMES OF THE...	PAUL YOUNG (MCA)
3	3	18	ALL 4 LOVE	COLOR ME BADD (GIANT)	41	57	2	THINKIN' BACK	COLOR ME BADD (GIANT)
4	5	10	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)	42	39	9	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)
5	4	16	CAN'T LET GO	MARIAH CAREY (COLUMBIA)	43	41	8	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
6	6	21	FINALLY	CE CE PENISTON (A&M)	44	42	6	MOVE ANY MOUNTAIN	THE SHAMEN (EPIC)
7	7	11	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)	45	45	17	TENDER KISSES	TRACIE SPENCER (CAPITOL)
8	13	4	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	46	50	12	I WANNA BE YOUR GIRL	ICY BLU (GIANT)
9	8	8	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)	47	34	15	KEEP COMING BACK	RICHARD MARX (CAPITOL)
10	11	14	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (WEST/WB)	48	56	3	UNTIL YOUR LOVE COMES BACK...	RTZ (GIANT)
11	14	11	MYSTERIOUS WAYS	UZ (ISLAND/PLG)	49	43	19	I WONDER WHY	CURTIS STIGERS (ARISTA)
12	18	5	TO BE WITH YOU	MR. BIG (ATLANTIC)	50	74	2	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (MERCURY)
13	9	19	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)	51	48	6	THERE WILL NEVER BE ANOTHER...	BRYAN ADAMS (A&M)
14	19	5	MASTERPIECE	ATLANTIC STARR (REPRISE)	52	62	2	WE GOT A LOVE THANG	CE CE PENISTON (A&M)
15	17	4	GOOD FOR ME	AMY GRANT (A&M)	53	36	19	BLOWING KISSES IN THE WIND	PAULA ABDUL (CAPTIVE/VIRGIN)
16	12	23	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)	54	38	12	IN MY DREAMS	THE PARTY (HOLLYWOOD/ELEKTRA)
17	16	12	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)	55	47	19	SET THE NIGHT TO MUSIC	ROBERTA FLACK/MAXI PRIEST (ATLANTIC)
18	10	12	BLACK OR WHITE	MICHAEL JACKSON (EPIC)	56	59	6	HOLD ON (TIGHTER TO LOVE)	CLUBLAND (GREAT JONES/PLG)
19	21	5	VIBES	PAULA ABDUL (CAPTIVE/VIRGIN)	57	54	9	IN PARADISE	LAISSEZ FAIRE (METROPOLITAN)
20	15	14	NO SON OF MINE	GENESIS (ATLANTIC)	58	—	1	IF YOU GO AWAY	NKOTB (COLUMBIA)
21	30	4	PAPER DOLL	P.M. DAWN (GEE STREET/ISLAND/PLG)	59	46	14	FOREVER MY LADY	JODECI (MCA)
22	32	2	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)	60	58	20	WHISPERS	CORINA (CUTTING/ATCO EASTWEST)
23	29	6	I'LL GET BY	EDDIE MONEY (COLUMBIA)	61	51	15	CHANGE	LISA STANSFIELD (ARISTA)
24	20	19	THAT'S WHAT LOVE IS FOR	AMY GRANT (A&M)	62	49	15	SPENDING MY TIME	ROXETTE (EMI)
25	28	9	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)	63	60	11	I WANT YOU	JODY WATLEY (MCA)
26	23	14	TOO BLIND TO SEE IT	KYM SIMS (I.D./ATCO EASTWEST)	64	71	10	KISS YOUR BACK	DIGITAL UNDERGROUND (TOMMY BOY)
27	24	19	WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON (COLUMBIA)	65	65	5	PRIDE (IN THE NAME OF LOVE)	CLIVILLES & COLE (COLUMBIA)
28	25	17	LIVE FOR LOVING YOU	GLORIA ESTEFAN (EPIC)	66	73	10	AIN'T GONNA HURT NOBODY	KID 'N PLAY (SELECT/ELEKTRA)
29	27	10	I'VE GOT A LOT TO LEARN...	THE STORM (INTERSCOPE/ATLANTIC)	67	69	4	WHAT GOES AROUND COMES...	GIGGLES (CUTTING)
30	31	13	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)	68	52	18	WILDSIDE	MARY MARK (INTERSCOPE/ATLANTIC)
31	22	14	BROKEN ARROW	ROD STEWART (WARNER BROS.)	69	53	11	SAVE UP ALL YOUR TEARS	CHER (Geffen)
32	33	6	UHH AHH	BOYZ II MEN (MOTOWN)	70	—	14	WITHIN MY HEART	VOYCE (ATCO EASTWEST)
33	26	13	LOVE ME ALL UP	STACY EARL (RCA)	71	75	5	LEVON	JON BON JOVI (POLYDOR/PLG)
34	—	1	I CAN'T DANCE	GENESIS (ATLANTIC)	72	66	20	CREAM	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
35	44	2	YOU SHOWED ME	SALT-N-PEPA (NEXT PLATEAU)	73	—	1	AGAIN TONIGHT	JOHN MELLENCAMP (MERCURY)
36	35	9	HEARTS DON'T THINK (THEY FEEL)	NATURAL SELECTION (ATCO EASTWEST)	74	61	9	SEND ME AN ANGEL	SCORPIONS (MERCURY)
37	37	15	2 LEGIT 2 QUIT	HAMMER (CAPITOL)	75	63	17	STREET OF DREAMS	NIA PEEPLES (CHARISMA)

○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	1	9	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)	14	15	24	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
2	2	12	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)	15	18	28	BABY BABY	AMY GRANT (A&M)
3	3	5	HOLE HEARTED	EXTREME (A&M)	16	16	17	TEMPTATION	CORINA (CUTTING/ATCO EASTWEST)
4	6	6	DO ANYTHING	NATURAL SELECTION (ATCO EASTWEST)	17	20	38	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
5	7	9	WITH YOU	TONY TERRY (EPIC)	18	17	2	CAN'T STOP THIS THING WE...	BRYAN ADAMS (A&M)
6	5	6	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)	19	14	13	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
7	4	8	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	20	—	35	SOMEDAY	MARIAH CAREY (COLUMBIA)
8	8	12	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	21	19	11	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
9	9	4	EMOTIONS	MARIAH CAREY (COLUMBIA)	22	—	2	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
10	10	4	ROMANTIC	KARYN WHITE (WARNER BROS.)	23	—	40	LOVE WILL NEVER DO	JANET JACKSON (A&M)
11	11	18	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	24	25	28	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)
12	12	4	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	25	22	5	DON'T WANT TO BE A FOOL	LUTHER VANDROSS (EPIC)
13	13	24	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

JAPAN MAY ELIMINATE RESALE PRICE MAINTENANCE

(Continued from page 3)

consumers' interests suffer, copyright goods are no longer eligible for inclusion in the RPM system. The RIAJ disagrees with this interpretation.

The FTC has reportedly concluded that there is no reason for Japan to maintain RPM—except on books—because of its dampening effect on price competition, the rise of discount stores, and the lack of similar price controls in other countries.

One recent report estimated that prices of goods now covered by the system could fall more than 20% if RPM were scrapped. At present, the average retail price of a front-line CD by a Japanese artist is 2,800-3,000 yen (approximately \$22.75-\$24.40, taking the exchange rate at 123 yen/\$1), while the average for a CD by a foreign performer is 2,500 yen (\$20.32).

DEFENDS SYSTEM

The RIAJ, however, adamantly defends the RPM system. "The reason why books and prerecorded music have fixed prices is that this enables a wide variety of products to exist," says RIAJ spokesman Takuo Chiba, pointing out that the Japanese music industry releases 23,000 titles annual-

ly. "So if there is too fierce competition at the retail level, this will lead to a decline in the number of specialty record stores and a reduced number of specialty products," Chiba continues.

"Another reason Japan allows fixed prices on books and records is because they have a high cultural value," he says. The government wants to ensure that prices in outlying regions, such as Hokkaido and Okinawa, are not higher than those in Tokyo and Osaka, Chiba says.

Asked for his view, Recording Industry Assn. of America president Jay Berman said in a statement, "We have been advised that there are major potential negative implications for small retailers if resale price maintenance is abolished, and have therefore urged the FTC to proceed with caution, particularly bearing in mind that RPM for other copyrighted works is being maintained."

VIDEO ALSO AFFECTED

Video suppliers say that due to the predominance of rental in their business, they are not as worried as the RIAJ about any RPM abolition. Nev-

ertheless, Japan Video Assn. executive director Takio Akiyama says the group's members want the system to stay.

The RIAJ says if RPM is abolished, it will take the fight to court. Given the snail-like pace of Japan's legal system, however, such a move would be a last resort, Chiba admits. The association is instead pinning its hopes on convincing the members of the informal LDP parliamentary committee of the need to maintain the system.

"The record industry has been making an appeal to this committee in order to counter the FTC's moves, because the FTC cannot ignore the opinions of LDP Dietmen [members of Parliament]," Chiba says. The fact that 47 ruling-party members have set up a body, chaired by former finance minister Ryutaro Hashimoto, to look into the issue has acted as a brake on the FTC's plans to do away with the system, according to Chiba.

The FTC has adopted a much higher profile in recent months, due in large part to U.S. pressure on Japan to end some of its anticompetitive practices.

EMI RECORDS GROUP TO DROP THIRD OF ARTIST ROSTER

(Continued from page 1)

bels currently is about 60, indicating that some trimming was quietly taking place at each record company before the merger happened.

"For this go-round, 20 artists is the high end of what we'll cut," he says. "But a year from now, there may be some additional artists that we decide not to continue with."

The guiding principle, according to Koppelman, is to run EMI Records Group similarly to how he ran SBK Records. "Just because we sign an artist and make the record doesn't mean it will be released," he says. "We don't release music that's not of the quality we want. This is about quality of artists, not quantity. It's about more units sold by fewer artists."

To that end, plans call for 40 albums to be released in 1992, Koppelman says, compared with approximately 75 put out by the three individual labels last year.

ROSTERS UNDER REVIEW

Koppelman is in the process of reviewing all three labels' rosters and says the cuts will be a combination of artists who had development deals but had not yet released a record, international signees that will not be pursued here, and acts that have already released records. "Unfortunately, some of the new artists in particular will be let go," he says. "Some because of the merit of the music, and some because of our focus which dictates that you can only concentrate on so much at a time."

Because it has the largest roster, EMI Records will have the highest number of artists cut, Koppelman says. Among those reportedly no longer on the label are the Questionnaires (EMI), Kevin Paige (Chrysalis), Diesel Park West (EMI), 13 Engines (SBK), Claytown Troupe (EMI), Redhouse (SBK), and Trouble Tribe (Chrysalis).

According to Trouble Tribe manager Kurt von Schlossberg, he asked that his hard rock band be released from its contract. "Whether we were being dropped and they just appeared me by saying you can go, I

don't know," he says. "But there's nothing worse than your label being sold and divested when you're supposed to be working on a record."

As a result of the changes, some releases by new artists have been delayed to develop marketing plans, Koppelman says; however, he denies that new releases by platinum artists Wilson Phillips and Slaughter have been pushed back, as was previously reported. He says records by both groups will be out by the beginning of May, as originally planned.

"Part of the new plan is a greater focus on artists," he says. "So while we're in the marketplace delivering and breaking an artist like Blur or

INFINITY RAISES \$100 MILLION WITH IPO

(Continued from page 3)

the formerly public company went private in a leveraged buyout in 1988.

If the WFAN buyout goes through, Infinity will have to sell its other New York AM, WZRC (Z-Rock), to comply with the FCC's multiple-ownership rule.

According to the prospectus filed for the stock offering, New York-based Infinity's net revenues rose 4.2% in the nine-month period that ended Sept. 30, 1991, to \$85.3 million from \$81.8 million the year before. Its operating profit (before depreciation, amortization, and corporate general and administrative expenses) rose 7% to \$39.4 million. But, because of high expenses, including the interest payments on the LBO debt, the company reported a net loss of \$24.1 million. There was a loss of \$34.2 million in the year-earlier period.

The company's long-term debt as of Sept. 30 was \$395 million. It paid \$40.5 million in interest charges over the nine months. Total assets amounted to \$215 million.

The prospectus also discloses operating results for WFAN. For the nine months ended Sept. 30, its operating profit was \$3.9 million on \$20.7 million in net revenues.

Infinity's shares began trading in the over-the-counter market Jan. 30.

The stock is listed on Nasdaq's National Market System. Lehman Brothers was the lead underwriter of the offering.

Stations owned by Infinity include WZRC/WXRK New York, KROQ Los Angeles, WJJD/WJMK Chicago, KOME San Jose, Calif., WYSP Philadelphia, WOMC Detroit, WJFK-FM Washington, D.C., KVIL-AM/FM Dallas/Fort Worth, WBCN Boston, KXYZ-AM Houston, WJFK/WLIF Baltimore, WQYK-AM-FM Tampa.

The company was formed in 1972, went public in June 1986, and then became a private company again in the August 1988 buyout. It is headed by Mel Karmazin, president and CEO.

In its prospectus, Infinity says it "continues to seek opportunities to acquire radio stations in markets it does not currently serve and to acquire radio stations with strong growth potential" in its markets.

The climate for public stock offerings has been favorable over the past six months because lower interest rates have boosted the overall stock market.

Another entertainment industry company, the music and video retailer Musicland Stores Corp., is expected to go public this month.

CAPITOL LENGTHENS A&R ARM VIA PACTS WITH 5 AUTONOMOUS IMPRINTS

(Continued from page 1)

partnership between Ron Stone and Danny Goldberg of Gold Mountain Management and alternative rock musicians Dave Allen and Luc van Acker.

- Catalyst Records, a firm headed by Faith No More manager Warren Entner.

- Revolution Records, a metal-oriented imprint operated by manager Ron Lafitte.

- Signal Entertainment, a company established by veteran A&R executive Peter Philbin.

Capitol executive VP Art Jaeger characterizes the new arrangements as "an expansion, rather than an extension" of Capitol's A&R efforts, adding, "I don't want this to be an abdication of Capitol A&R."

He adds, "It's fair to say that [Capitol is] financing these labels . . . [but] I want 90% of my money going into the A&R, and only 10% going into the overhead."

He says all of the new companies are lean operations that will receive

the support of Capitol's existing marketing, promotion, and sales staffs; in most cases, it will be "A&R people, a label manager, and that's it, then it's us."

Regarding Capitol's expectations from these deals, Jaeger says, "None of these agreements are based on quantity. They're all based on quality, and they're all expandable, based on success."

PRIOR ASSOCIATIONS

Most of the principals of the new labels have prior associations with Capitol or with label president Hale Milgrim. Entner manages Capitol signee Maggie's Dream; Lafitte handles label act Megadeth and began his career eight years ago as a Capitol press department intern; Stone and Goldberg manage Bonnie Raitt, one of the company's star attractions; and Philbin worked with Milgrim when both men were at Elektra Records during the '80s. Two of Rough Trade's former acts, Mazzy

Star and the Butthole Surfers, are now signed to Capitol.

The idea of making A&R-focused agreements with outside label sources had obvious appeal for other majors, according to some of Capitol's new associates. Travis says Gefen Records offered Rough Trade a deal similar to Capitol's, while Lafitte was courted by three other labels and Philbin was approached by two other companies.

Of the new labels associated with Capitol, the newly reorganized Rough Trade, which is bouncing back from the demise of its American label and the collapse of its U.K. distribution arm, will boast the largest staff.

Travis says Rough Trade, while "less staffed than we were before," will now have nine permanent employees—a GM, A&R personnel, and sales and international reps. The company will release product under its own aegis in the U.K.

According to Travis, in the first year of its association Rough Trade

will probably bring four acts to Capitol, which has right of first refusal on the English label's signings. So far, two English groups, Sweet Jesus and the Liberty Horses, have been tapped for release on Rough Trade/Capitol.

ARTIST-OWNED LABEL

Stone calls World Domination "an artist-owned label, and creatively it's [Allen and van Acker's] call." Allen is a former member of Gang Of Four and heads the reconstituted Shriekback, while van Acker is an alumnus of the alternative acts Revolting Cocks and Danceable Weird Shit.

"The whole concept is to operate on the independent-label mentality," Stone says. "This is really a niche label in the alternative market."

Besides Stone, World Domination's staff will include label manager Beth Bellis, formerly the publicist for Mute Records in the U.S. Stone says Goldberg, who is considering an executive position at Atlantic Records, will have no input in the day-to-day operation of the label.

In the next six to eight months, World Domination plans to issue product from five bands: albums by Shriekback and London-based Muscolini Headkick and EPs by van Acker's Belgium-based group Horsepower, the Seattle band Sky Cries Mary, and Low Pop Suicide, a new L.A.-based unit that also includes Allen.

Catalyst Records' Entner, who also manages Faster Pussycat, L7, Will T. Massey, and War Babies, says while he does not want to limit his label's acts to any one genre, "Basically it's the rock/alternative aspect that I'll be interested in . . . If a band can deliver live and excite the public, I'm interested in it."

He adds, "I plan to augment my staff internally—I'm bringing in one person to concentrate on the ground-level retail aspect of it, and also a press person."

He says Catalyst will probably sign only a couple of bands a year—"I'm not looking for loading up something."

Lafitte, whose Lafitte Entertainment Division also handles Michael McDermott, formerly managed Jane's Addiction, and acts as a consultant for Ozzy and Sharon Osbourne, says Revolution Records will issue an album by L.A. metal band Sugar Tooth in August.

"What [Capitol was] looking for was someone who had an expertise in hard rock, heavy metal, and alterna-

tive music," says Lafitte. "They were looking for an edge, and they thought I provided that edge, in addition to their A&R staff."

Lafitte says Revolution will employ a four-person A&R staff: Victor Murgatroyd in L.A., Debbie Southwood-Smith in New York, Val Jones in London, and an as-yet-unhired "floater."

A&R EXPERTISE

Philbin, who signed the Bangles, Jules & the Polar Bears, Karla Bonoff, Great Buildings, the Unforgiven, and Faster Pussycat as an A&R executive at Columbia and Elektra, formed Signal Entertainment after departing Elektra in 1989. His first production signee was Austin, Texas, singer/songwriter Will T. Massey, whose album was later released by MCA.

"Hale and I had known each other at Elektra," Philbin says. "He really liked Will's album, and asked if he could get involved with Signal."

Since forging the deal with Capitol, Signal has signed New York-based rock vocalist Casey Scott, whose album may be released via Signal/Capitol.

"In the past, the most acts I've ever signed in one year is two acts," Philbin says. "I'd say [Capitol expects] one to three acts a year from me. Three would be a lot."

MUSIC AWARDS

(Continued from page 8)

AMAs recognize new artists in seven categories. In addition to pop/dance winner C&C Music Factory, the other new-artist champs were Boyz II Men (soul/R&B), Trisha Yearwood (country), Naughty By Nature (rap), Firehouse (heavy metal/hard rock), and Michael W. Smith (adult contemporary).

Other winners included Bryan Adams (pop/rock single), Mariah Carey (soul/R&B female artist), Bell Biv DeVoe (soul/R&B group), Color Me Badd (soul/R&B single), D.J. Jazzy Jeff & the Fresh Prince (rap album), and Van Halen (heavy metal/hard rock album).

Wynonna Judd made her solo debut performance on the show lip-synching her first solo single, "She Is His Only Need." Other performers on the show were McEntire, Whitney Houston, and Celine Dion & Peabo Bryson.

IS WEA BACKING OFF FROM ECO-PAK?

(Continued from page 1)

including Tower and Musicland stores here.

Sources cite the high cost of building machinery to produce the Eco-Pak—and the likelihood that the package itself would be more expensive than its counterparts—as factors in WEA's decision to roll back its support of the product. These sources say further that WEA is seriously considering using the Eco-Pak as a special-edition alternative, but not as a standard for all releases.

Droz denies these claims, saying, "We have our options open and we clearly lean toward the Eco-Pak, pending what we learn from the consumer. We think it's a great package."

Droz's emphasis on consumer response is an apparent shift from his position in March of last year, when he told an audience at the National Assn. of Recording Merchandisers' convention, "The WEA group commits to packaging our CDs in this format as soon as possible, which means April 1, 1992. This is the way our CDs will be merchandised. This is the way consumers will purchase and store them. We invite your support."

W.H. SMITH

(Continued from page 4)

ed trading terms separately. He says now, "We hope to centralize buying for Our Price and Virgin."

Asked whether one buyer will eventually make purchases for all three operations and use the group's power to secure improved terms, he says, "We're always looking for better deals. But we believe there is a partnership between the supplier and the retailer. It is not our style to go around banging people's heads. We want to sell more for ourselves and for our suppliers."

Smith announced Jan. 29 that, in the six months ended Nov. 30, group sales were up 7.1% to \$1.78 billion. Trading profits rose 5.5% to \$95.4 million. Revenues for the Our Price chain advanced 2.9% ahead in a recorded-music market that declined by 2% in real terms.

W.H. Smith reports its results in pounds sterling. The conversion rate used here is \$1.78 to the pound.

JEFF CLARK-MEADS

By contrast, Droz now says "the all-important consumer" will decide the fate of the package. "We've done our market research, we've done our testing in various labs, and now the third step is testing the consumer," he declares.

Asked to respond to remarks made by industry members regarding the cost of the Eco-Pak, Droz says, "I have no comment on the cost. I guess you get what you pay for."

ECO-PAK TEST

Droz says limited quantities of Eco-Paks will debut in music stores in late February or early March. The goal of the retail test, he says, is "to attempt to get an industry consensus. The industry is a bit fragmented at this point, and we would be confusing the consumer and our customers if we didn't have a consensus."

While no other label group besides WEA has publicly endorsed the Eco-Pak, Droz disagrees with the widespread perception that the majority of U.S. record labels are leaning toward plastic alternatives. "I don't think that accurately describes the fragmentation," he says, but he declines to discuss the topic further.

Jordan Rost, VP of marketing at Warner Music Group Inc., echoes Droz's denial that WEA has altered its position. "We're being cooperative because we all want to learn," he says. "Our goal all along has been to come up with a solution that works with all concerned constituencies. Our goal hasn't changed at all."

Although Rost says WEA's involvement in the Sony project is limited to lending product from its catalog for repackaging, a consumer response card inserted into each CD box reads: "We at Sony Music and Warner/Elektra/Atlantic are interested in your opinions about this new CD package. Please fill in this questionnaire . . . and mail it to the address indicated [below.]"

Sony Music Distribution president Paul Smith declines to reveal details of the study until the results are tabulated. He says the test is "at an early stage" and that "it'll be several months before product [in Sony's new package] is released en masse."

Smith notes further that a Sony test of designer David Cowan's plas-

tic Inch Pak is "at an earlier stage" than the experiment involving Sony and WEA product. The Inch Pak was once thought to be the model Sony was supporting, but sources say disagreements between Sony and Cowan over royalties on the package have jeopardized it. Nevertheless, Smith has heatedly denied that Sony is pulling back from the Inch Pak.

3-YEAR-OLD DEBATE

The CD packaging controversy was born three years ago, when Rykodisc chief financial officer Rob Simmonds and other members of the National Assn. of Independent Record Distributors called for the elimination of the disposable 6-by-12-inch longbox on environmental grounds. Retailers and rackjobbers object to the elimination of the longbox, which, they maintain, conforms to current store fixtures, enhances the visual presentation of the format, and deters theft.

In late 1990, NARM agreed on a standard 5½-by-11-inch size for CD boxes and urged package makers to keep throwaway parts to a minimum. All subsequent alternative packages—from the Eco-Pak to the AGI DigiTrak that was used for Sting, Bonnie Raitt, and Grateful Dead discs, to the plastic models currently in contention—have complied with NARM's standards.

The big question remains: In what direction is the industry moving with regard to CD packaging?

CEMA president Russ Bach says his company is considering Sony's package, the Inch Pak, and the Alpha Pak, a jewel-box-type model developed by Alpha Corp. of Canton, Ohio. Bach adds that CEMA will not make any determinations on packaging until all of these models have undergone thorough scrutiny.

Other sources say the travails of Ivy Hill's Eco-Pak—coupled with the inability of other companies to make sufficient progress on their alternatives—have opened the door once again to the possibility of a jewel-box-only retail environment. Indeed, industry leaders have repeatedly told Billboard the manufacturers were ready to go jewel-box-only early last year before the arrival of the Eco-Pak shifted attention toward alternatives.

DISC MAKERS

Complete Cassettes in 7 Days!

300 C-45 CASSETTES FOR ONLY \$550!

- Includes FREE Graphic Design
- Dolby HX PRO Duplication
- HI-TECH Clear Shell
- Black & White Inserts
- Major Label Quality

Some happy clients who got their cassettes FAST:

Syrice D. Adams, Cleveland, OH
"Thanks for the great design!"

Chuck Block, Washington, DC
"More affordable than I thought."

Greg Disotell, New Orleans, LA
"Your excellent service is much appreciated."

Also Available: Complete CD and LP Manufacturing

Call Today For Our FREE Full Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010, New York, NY 10019, In NYC call: 212-265-6662 • FAX: 212-262-0798

IT'S NOT THE **SONG**
 IT'S NOT THE **ARTIST**
 IT'S NOT THE **PRODUCER**
 IT'S NOT THE **MANAGER**
 IT'S NOT THE **AGENT**
 IT'S NOT THE **LABEL**
 IT'S NOT THE **DISTRIBUTOR**
 IT'S NOT THE **PUBLISHER**
 IT'S NOT THE **PROMOTION**

It's Where
 You Lease
 Office Space.

CARNEGIE HALL TOWER

A Landmark Office Building

We are pleased to announce that
SCS Communications
 has leased the entire 57th floor.

They join our prestigious roster
 of entertainment tenants including:

EMI Music Worldwide

Frank DiLeo Management, Ltd.

Grubman, Indursky, Schindler,
 Goldstein & Flax

The Imago Recording Company

Kraditor, Haber,
 Hochheiser & Bienstock

Savage Records, Ltd.

CARNEGIE HALL TOWER

152 WEST 57TH STREET • NEW YORK

A Rockrose Development Corporation Project

EXCLUSIVE LEASING AGENT:

NEWMARK REAL ESTATE SERVICES
A Division of Newmark & Co. Real Estate Inc.

For further information and inspection contact:

Barry Gosin
 President
 (212) 836-9301

William G. Cohen
 Executive Director
 (212) 836-9330

The Billboard Bulletin...

EDITED BY IRV LICHMAN

COLUMBIA CREATING NEW LABEL

A new, wholly owned label, as yet unnamed, is in the works at Columbia Records. The logo is set to debut sometime this year, marking the first new in-house label at the former CBS Records (now Sony Music) since the formation of Portrait Records about 15 years ago.

MOOG CO-INVENTS NEW KEYBOARD

In what is regarded as an impressive technological achievement, Robert Moog, designer of the Moog synthesizer, and composer John Eaton have developed a multiple-touch sensitive microchip-enhanced keyboard that responds to a range of motions previously unavailable on electronic instruments. Only three of the units have been created, and they will be housed in the Univ. of Chicago's Computer Music Studio. There are no plans as yet to market the instruments commercially.

KOVAC KEEPS IMPACT AT MCA

Manager/label owner Allen Kovac, rumored to be headed for a top label spot, will keep his label ties with MCA, as his Impact Records has just extended its long-term agreement with that label. Under the new arrangement, MCA takes over local Impact promo efforts, meaning that six local Impact staffers will do both MCA and Impact promotion, with three others let go. In the reshuffle, four local MCA staffers have been let go. The post vacated by Impact's

national promotion chief, Bruce Tenenbaum, will be filled. Meanwhile, national promotion director Jeff Neben is interim head of promo. He and John Hey, AOR promotion chief, report to Impact president Jeff Sydney.

BRIT DEALERS QUESTION DCC PACKAGING

The British Assn. of Record Dealers is slated to meet with Philips and PolyGram personnel Feb. 14 in London to discuss packaging and marketing of DCC. Sources say BARD is unhappy with the lack of consultation over the launch of the digital compact cassette and is dissatisfied with the packaging proposals for the format, which were discussed at a meeting Jan. 28.

CREDIT CHAVEZ ON 'JUSTIFY MY LOVE'

Madonna's recording of "Justify My Love" (Sire/Warner Bros.) reportedly sold more than 12 million copies worldwide after its release as a single, album track, and music video in 1990. In an out-of-court settlement Jan. 29 in Minneapolis, writer/artist Ingrid Chavez, who sued co-writer Lenny Kravitz last August for writer credit, will now have both writer and co-publisher credit on the song along with Kravitz and Madonna, who wrote additional lyrics after the song was submitted to her. Chavez will co-publish the song through her publishing firm, Skyfish Music (ASCAP).

CAMEO'S BLACKMON TO WARNER A&R

Larry Blackmon, vocalist and driving force behind sturdy R&B/funk group Cameo, has been named A&R exec/staff producer at Warner Bros. Records. A new album by Cameo—now signed to Warner Bros. after more than a decade on PolyGram-distributed logos—is expected March 17.

ATLANTIC REALIGNS RADIO PROMO

In an apparent effort to strengthen its presence at radio, Atlantic Records has realigned its promotional operations in several areas. Andrea Ganis, the label's senior VP, says it was "important for our people to get in touch with the street again... and focus their energies on radio." John Weston is now senior director of national promotion in New York. Kim Freeman, Mark Fritzges, and Kim Stephens will hold the titles of national promotion directors, based in L.A., New Orleans, and Pittsburgh, respectively.

ELLISON SENTENCED ON TAX CHARGE

PolyGram Label Group VP of urban promotion Ronald Ellison was sentenced Jan. 27 in Los Angeles to three years' probation and 1,000 hours of community service on federal income tax charges. Ellison had pleaded guilty to filing false deductions of more than \$196,000 on the 1985 tax returns for the indie promo firm he ran at the time. He remains suspended with pay from PLG.

It's Garth Times 3 On Billboard 200

GARTH BROOKS has three albums bulleted in the top 15 on The Billboard 200. "Ropin' The Wind" logs its 11th week at No. 1, "No Fences" jumps to No. 3 in its 73rd week, and "Garth Brooks" leaps to No. 13 in its 92nd week. It's the highest ranking to date for both of the older albums.

At this rate, Brooks is likely to become the first act in more than 25 years to have three studio albums in the top 10 simultaneously. The last act to achieve the feat was Herb Alpert & the Tijuana Brass in 1966.

Though Alpert is today best known as the co-founder of A&M Records, he fronted one of the most phenomenally successful acts of the '60s. Alpert & the Tijuana Brass had at least one album in the top 10 every week for 18 months in the mid-'60s. At their peak, in April 1966, the Brass had four albums in the top 10.

Brooks has several things in common with Alpert & the Tijuana Brass. Both acts achieved phenomenal popularity, even though their appeal was primarily to adults rather than to fad-happy teens. Both had highly successful TV specials. Both became the hottest album sellers in the business without being fully accepted at pop radio. Alpert had just three top 10 singles in the '60s; Brooks has never appeared on the Hot 100.

Which brings us to this interesting, but unsigned, letter. "Why all the concern about Garth Brooks not making the Hot 100? You point out that he has equaled Mariah Carey's 11 weeks at No. 1 on The Billboard 200, and add that while Carey scored five No. 1 pop hits in a row, Brooks has yet to crack the pop chart. But you neglect to add that Carey hasn't cracked the country chart. And why should she? She

is a pop artist, just as Brooks is as country as they come. That artists like Brooks are doing well on The Billboard 200 has nothing to do with 'pop' music. That they are selling proves they *are* popular, and that should be enough."

I give you credit for putting a unique spin on this issue. But I can remember when pop radio played whatever was popular (which, come to think of it, is how it got its name). A quarter-hour on pop radio in 1969 might consist of Aretha Franklin, the Beatles, Johnny Cash, Jackie DeShannon, and the Rolling

Stones. And, somehow, audiences could handle—indeed, relished—the diversity. There is yearly evidence—ignored by pop radio programmers—that they still can: The American Music Awards telecast, which has always featured a mix of pop, R&B, and country performers, consistently draws top ratings. And that show caters to a

young, hit-oriented demographic.

**CHART
 BEAT**



by Paul Grein

FAST FACTS: Right Said Fred's "I'm Too Sexy" sprints to No. 1 on the Hot 100. The song was No. 31 just three weeks ago... The KLF featuring Tammy Wynette's "Justified And Ancient" jumps from No. 70 to No. 53. The opposites-attract chemistry recalls the Pet Shop Boys' 1988 pairing with Dusty Springfield, "What Have I Done To Deserve This?" This is already Wynette's highest-charting pop hit since her 1968 anthem, "Stand By Your Man"... Want to hear a remake? Just turn on AC radio. Seven are listed on this week's Hot Adult Contemporary chart. Three are updates of Elton John classics from the early '70s.

SIMPLY RED

The Whole World is seeing

STARS

After only 16 weeks

STARS has sold over 4.5 million copies and is rising fast.

STARS has outshone all other artists to become the biggest selling album of 1991 in the U.K.

STARS has become the essential Simply Red album

SIMPLY RED STARS THE ALBUM

Includes the Hit Singles "Something Got Me Started" and "Stars"



east west records america

1 MULTI-PLATINUM ALBUM

2 CMA ENTERTAINER OF THE YEAR AWARDS

3 ACM ENTERTAINER OF THE YEAR AWARDS

5 PLATINUM ALBUMS

10 No. 1 SINGLES

13 No. 1 ALBUMS

20 GOLD ALBUMS

...AND HE STILL ISN'T PART
OF THE ESTABLISHMENT.

Maverick

4/2-26806

THE NEW ALBUM FROM

HANK WILLIAMS JR.

"HOTEL WHISKEY" (7-19023)

THE NEW SINGLE
FEATURING SPECIAL GUEST CLINT BLACK

ALBUM AVAILABLE ON CURB/CAPRICORN
CASSETTES AND COMPACT DISCS

PRODUCED BY BARFY BECKETT FOR BECKETT PRODUCTIONS,
BY HANK WILLIAMS, JR. AND BY JAMES STROUD

CLINT BLACK APPEARS COURTESY OF THE RCA RECORDS LABEL

PERSONAL MANAGEMENT: MERLE KILGORE

CURB

Capricorn

Budweiser

